

Junior Department
Performers Platform

Hilary Sturt *specialist tutor*
Maria Tarasewicz *piano*

Saturday 11 January 2020, 3pm
West Parry Room

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Performers' Platform is a performance practice workshop providing students with the opportunity to present solo or ensemble works before an informal audience and with tutorial guidance on performance practice.



3.00 Madeleine Murray *cello* (pupil of Michal Kaznowski)
Franchomme Caprice No 5
Schumann Fantasy Piece No 3 *Rasch und mit Feuer*

3.10 Clara Sherratt *piano* (pupil of Dina Parakina)
Brahms op117 Intermezzo no 2 op117
Scriabin Two Poems op32

3.20

3.30 Piano Duo (Juliet Edwards *tutor*)
Lucas Cunha, Jenifer Jin
Mozart Variations in G

3.40

3.50 Olivia Howdle *violin* (pupil of Hilary Sturt)
Sarasate Introduction & Tanrantelella

- 4.00 Mae Amin *violin* (pupil of Mona Kodama)
Monti Czardas
- 4.10 Lucy Javurek *piano* (pupil of Neil Roxburgh)
Rachmaninov *Élégie*
- 4.20
- 4.30 Luke Boulton *violin* (pupil of Miriam Morley)
Telemann *Fantasia No 1 in B Flat Major for solo violin*
- 4.40 Haolin Zhao *violin* (pupil of Viktoria Grigoreva)
Tchaikovsky *Meditation in D minor op42 no1*
- 4.50 String Quartet (Miriam Lowbury *tutor*)
Katie Keen, Samuel Stutterheim *violin*
Xenia Edwards *viola* Antonia Holloway *cello*
Mozart Quartet K464 in A major *i Allegro*



Royal College of Music Junior Department,
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Miranda Francis *Head of Junior Programmes*
Ben Storey *Assistant Head of Junior Programmes*
Gill Redfern *Administrator* Connor Stanford *Administrative Coordinator*
John Mitchell *Performance Manager*



LUNCHTIME CONCERT
Wednesday 15 January, 1.05pm
West Parry Room



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Programme details correct at time of going to print.

LUNCHTIME CONCERT

Wednesday 15 January, 1.05pm

West Parry Room

Barber Summer Music op 31 11'
(1910–1981)

Prince Consort Winds

Lucy Pond flute BMus4 | **Henrietta Cooke** oboe MPerf2 | **Maude Wolstenholme** horn |
Francesca Warren bassoon BMus4 | **Lewis Graham** clarinet BMus4
* * *

JS Bach Partita for lute in C minor BWV 997 7'
(1685–1750) *ii Fuga*

Hope Cramsie guitar BMus3

* * *

Prokofiev Piano sonata no 6 in A major 'War Sonata' op 82 27'
(1891–1953)

Aaron Kurz piano ArtDip1

RCM CHAMBER MUSIC: RUSH HOUR CONCERT

Thursday 16 January, 6pm | Corelli Room

Chopin Polonaise no 5 in F sharp minor op 44

Bartók Viola Concerto Sz 120 BB 128

Beethoven Sonata for cello and piano no 5 in D major op 102

Chopin 3 Mazurkas op 63

Tickets free but required | RCM Box Office 020 7591 4314 |

www.rcm.ac.uk/events



RUSH HOUR CONCERT
Thursday 16 January, 6pm
Corelli Room



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RUSH HOUR CONCERT

Thursday 16 January, 6pm

Corelli Room

Chopin Polonaise no 5 in F sharp minor op 44 11'
(1810–1849)

Louis-Victor Bak piano BMus1

* * *

Bartók Viola Concerto Sz 120 BB 128 10'
(1881–1945) *i Moderato [attacca]*

Otoha Tabata viola BMus2 | **Oliver Cuttriss** piano MPerf1

* * *

Beethoven Sonata for cello and piano no 5 in D major op 102 14'
(1770–1827) *i Allegro con brio*
ii Adagio con molto sentimento d'affetto

Lavinia Rae cello MPerf2 | **Iain Clarke** piano MPerf1

* * *

Chopin 3 Mazurkas op 63 6'
(1810–1849) *i No 39 in B major*
ii No 40 in F minor
iii No 41 in C sharp minor

Rob Hao piano BMus2

RCM CHAMBER MUSIC: RUSH HOUR CONCERT

Thursday 23 January, 6pm | Inner Parry Room

Gurney Captain Stratton's Fancy

Finzi Amabel

Brahms Der Gang zum Liebchen op 31 no 3

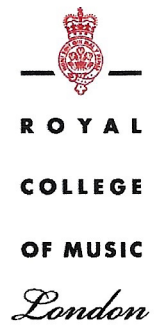
Brahms Sapphische Ode op 94 no 4

Brahms Sonata for violin and piano no 3 in D minor op 108

Debussy Preludes, book 1

Debussy L'isle joyeuse

Tickets free but required | RCM Box Office 020 7591 4314 |
www.rcm.ac.uk/events



Junior Department
Performers Platform

Hilary Sturt *specialist tutor*
Maria Tarasewicz *piano*

Saturday 18 January 2020, 3pm
West Parry Room

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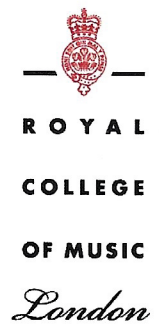
- 3.00 Kaya Edwards *cello* (pupil of Pal Banda)
JS Bach Prelude from Suite no1 in G Major
- 3.10 Isabel Woolf *viola* (pupil of Penny Filer)
Glazunow *Élégie* op44
- 3.20 Piano Trio (Juliet Edwards *tutor*)
Luke Boulton *piano* Jada Marsh *violin* Ola Kiezun *cello*
Beethoven Piano Trio op1 no1 in E flat i *Allegro*
- 3.30 Piano Trio (Juliet Edwards *tutor*)
Marcus Laver *piano* Ismail Mardin *violin* Carys Underwood *cello*
Faure Piano Trio in D minor op120 i *Allegro ma non troppo*
- 3.40 Killian Hess *recorder* (pupil of Rebecca Austen-Brown)
Vivaldi Concerto in G ii *Largo*
Anon Paul's Steeple
Zahnhausen Winterbilder iv *A Breath of Springtime*
- 3.50 Piano Trio (Neil Roxburgh *tutor*)
Clara Sherratt *piano* Flora Clapham *violin* Haru Ogiwara *cello*
Turina Trio no2 in B Minor op76 i *Lento – Allegro molto moderato*

- 4.00 Piano Quintet (Konstantin Lapshin *tutor*)
Moritz Wagner *piano* Olivia Howdle *violin* Ross Ah-Weng *violin*
Francesca Di Cecio *viola* James Dew *cello*
Dvorak Piano Quintet no 2 in A op81 i *Allegro ma non tanto*
- 4.10 Katie Keen *violin* (pupil of Erica Dearing)
Bartok Romanian Folk Dances
iv Dance from Bucsum v Romanian Polka vi Fast Dance
- 4.20 Piano Duo (Juliet Edwards *tutor*)
Wenru Du, Alex Pylypenko
Bizet The Doll
Brahms Hungarian Dance no5
- 4.30 Evelyn Yang (pupil of Yoko Ono)
Burgmuller Adieu op100 no12
Paul Harvey Rumba Toccata
- 4.40 Kevin Zheng *piano* (pupil of Vivian Choi)
Brahm's Intermezzo in E flat minor op118 no6
- 4.50 Theo Elwes *voice* (pupil of Margaret Cameron)
Vaughan Williams Silent Noon



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Junior Department
Soloists Concert

Saturday 18 January 2020, 5.30pm
Recital Hall

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Sophia Mambery <i>harp</i> Naderman (1781-1835)	Sonata no5 in F <i>Prelude and Allegro maestoso</i>	5'
Tuna Dyonmez <i>piano</i> Bach (1685-1750)	Toccata in E minor BWV 914	8'
Anabel Hannay <i>violin</i> Franck (1822-1890)	Violin Sonata in A major ii <i>Allegro</i>	8'
Haru Ogiwara <i>cello</i> Ligeti (1923-2006)	Solosonata i <i>Dialogo</i> ii <i>Capriccio</i>	10'
Haolin Zhao <i>piano</i> Debussy (1862-1918)	Reflets dans l'eau	4.5'
Chloe Prins <i>violin</i> Kreisler (1875-1962)	Recitativo and Scherzo	5'
Lucy Javurek <i>piano</i> Rachmaninov (1873-1943)	Elegie op3 no1	5.5'

Clio Harwood <i>violin</i> Bloch (1880-1959)	Nigun	7'
Mariya Vasilieva <i>piano</i> Mozart (1756-1791)	Sonata in F K280 <i>i Allegro assai</i>	4'
Ginastera (1916-1983)	Argentinian Dance no2	4'
Moxuan Liu <i>violin</i> Vivaldi (1678-1741)	Four Seasons <i>Winter</i>	10'
Megan Clarke <i>cello</i> Massenet (1842-1912)	Meditation from <i>Thais</i>	5'
Katarina Calic <i>violin</i> Tchaikovsky (1840-1893)	Canzonetta	6'
Clara Sherratt <i>piano</i> Chopin (1810-1849)	Etudes op25 nos 3 & 5	6'

Many thanks to Craig White *piano*
and to the following teachers:

Pal Banda, Daphne Boden, Alexander Boyarsky, Christopher Hirons, Nadia Lasserson,
Yekaterina Lebedeva, Dina Parakhina, Neil Roxburgh, Simon Smith

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ROYAL COLLEGE OF MUSIC

Performance Schedule

Composer in Residence: Mark-Anthony Turnage Chamber Music

Date: Wednesday 29 January

Time: 6.00pm

Venue: Recital Hall

Ensemble: Various Ensembles

Running Order:

Mark-Anthony Turnage (b 1960) Eumelia Trio Auguste Janonyte violin BMus4 Abigail Lorimier cello BMus4 Mikaela Livadiotis piano MMus2	A Short Procession	9'
* * *		
Mark-Anthony Turnage (b 1960) Olivia Ziani violin BMus3 Nina Kiva cello MPerf1	Duetti d'Amore	15'
* * *		
Mark-Anthony Turnage (b 1960) <i>i Leap</i> <i>ii Cradle Song</i> <i>iii Carnac</i> <i>iv Falling Part</i>	Four pieces for clarinet and piano	10'
Lewis Graham clarinet BMus4 Roberto Boschelli piano MPerf1 * * *		
Mark-Anthony Turnage (b 1960) Tiago Soares Silva violin BMus2 Lia Marcos e Melo Sofia Gómez Alberto violin BMus2 Anna Crawford cello BMus2 Ayesha Gough piano MMus1	Slide Stride	12'

Front of House: Mark Traves
Box Office: Malwina Chudzinska/Chris Mayo
Ushers: Zach Wolfe

Facilities Staff: As per rota

Back Stage: Shannon Simon & Ed Denham

Green Rooms: Exchange Meeting Room 17.30-19.15

Notes: -Latecomers will be allowed after *A Short Procession* (9')
-There will be no interval
-Concert should end by 18.55

Shannon Simon

Chamber Music Assistant

29 Jan 2020



EUROPEAN HORIZONS: RCM AT THE
AUSTRIAN CULTURAL FORUM
Monday 20 January, 1.05pm

Welcome to this performance at the Austrian Cultural Forum. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified.

Private filming, sound recording and commercial photography are not permitted without prior written permission.

EUROPEAN HORIZONS: RCM AT THE AUSTRIAN CULTURAL FORUM

Monday 20 January, 1.05pm

JS Bach (1685–1750)	Prelude and Fugue in D minor BWV 874 <i>i. Prelude</i> <i>ii. Fugue</i>	6'
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Haydn (1732–1809)	Keyboard Sonata in F major H. 16/23 <i>i. Allegro</i> <i>ii. Adagio</i> <i>iii. Finale. Presto</i>	15'
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Aaron Kurz piano ArtDip1

* * *

Debussy (1862–1918)	Images for piano Set II, L 111 <i>i. Cloches à travers les feuilles</i> <i>ii. Et la lune descend sur le temple qui fut</i> <i>iii. Poissons d'or</i>	15'
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Francesco Bravi piano MMus1

* * *

Beethoven (1770–1827)	Variations on an original theme in C minor WoO 80	11'
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Peggy Wu piano ArtDip1

The next concert at the Austrian Cultural Forum will be on Monday 3 February featuring works by Brahms and Dvořák.



RCM BIG BAND

Wednesday 22 January 2020

7.30pm | Britten Theatre

Mark Armstrong director

Vein Trio

RCM Big Band



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If you would like to find out more about the Campaign and ways to support please contact:

Development and Alumni Engagement

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RCM BIG BAND

Wednesday 22 January 2020, 7.30pm | Britten Theatre

Mark Armstrong director

Vein Trio: **Michael Arbenz** piano **Thomas Lähns** bass **Florian Arbenz** drums

RCM Big Band

Franco Ambrosetti
(b 1941)

English Waltz

Daniel Humair
(b 1938)

Too Monk

Gruntz
(1932–2013)

Morning Sound of Spring Flower

Ravel
(1875–1937)

Blues

Ravel

Five o'clock Foxtrot*

INTERVAL

Ravel

Le Tombeau de Couperin *

i Prélude

iii Forlane

vi Toccata

Michael Arbenz
(b 1975)

Clear Light

Ravel

Sonatine*

ii Mouvement de Menuet

Florian Arbenz/Michael Arbenz
(b 1975)

Groove Conductor

*Arranged by Florian Arbenz and Michael Arbenz

Mark Armstrong

Mark Armstrong took a degree in music at Oxford University and completed the postgraduate course in jazz and studio music at the Guildhall School of Music, gaining an LGSM in Jazz. Mark's position as jazz professor at the Royal College of Music combines academic lecturing, practical coaching and tuition and he directs the RCM Swing and Big bands. Mark also works for the ABRSM as an examiner, presenter and moderator. Mark was a member of Clark Tracey's Quintet, recording two albums, *The Calling* (2003) and *The Mighty Sas* (2006). He played regularly with Clark's father Stan Tracey including at the 2009 BBC Proms. Mark performs regularly as a jazz trumpeter, as a member of the Ronnie Scott Jazz Orchestra and in his own quartet. He was appointed Artistic and Music Director of the National Youth Jazz Orchestra in 2011. Since then the orchestra has recorded two studio albums and appeared at the 2012 and 2016 BBC Proms. In 2015 Mark produced and directed NYJO's album *NYJO Fifty*. Most recently Mark has been the artistic driving force behind a project uniting the musicians of three youth jazz orchestras, BuJazzO from Germany, the Dutch NJO and NYJO, under the title *Three Nations Under One Groove*. Mark is a past winner of the BBC Big Band Competition arranging prize, and many of his big band compositions can be heard on NYJO albums. He also writes a wide range of arrangements and compositions from choral music to symphony orchestra. Recent projects included a collaboration with Alexander L'Estrange on his piece *Freedom* which was premiered at Winchester Cathedral in 2018.

Vein Trio

Vein Trio has established a brilliant reputation among jazz audiences for both stylistic diversity and technical accomplishment. Formed in Basel more than a decade ago, Vein has released an album nearly every year since then, including two albums in collaboration with saxophonist Dave Liebman, and a version of *Porgy and Bess*. More recently, Vein has begun to explore musicians' classical training with *The Chamber Music Effect* and *Vein Plays Ravel*. Vein's music blends the traditions of European classical chamber music with a dedication to jazz improvisation. All three players have an extensive classical education and have performed regularly with notable European classical ensembles, while their commitment to the jazz tradition is found in collaborations with soloists including trombonist Glenn Ferris and saxophonists Greg Osby, Dave Liebman and Andy Sheppard. In addition to seriousness and originality, Vein is also known for its humour, irony, and flair. The 2013 album *Vote for Vein* was illustrated with a mock election poster, and the compositions included playful allusions to swing jazz, as well as passages of improvisation, which exhibit the band's flawless technique across all jazz traditions. Vein's music is mostly written by the Arbenz brothers, with contributions from Thomas Lähns. Nearly everything they play is composed or adapted by a member of the trio. Vein performs in regular gigs, tours worldwide and records regularly. It is currently engaged in several new projects with well-known European orchestras and big bands.

RCM Big Band

The RCM Big Band performs regularly throughout the year at the RCM and external venues such as the Royal Festival Hall, Ronnie Scott's Jazz Club and Vortex Jazz Club. Notable concerts include performances at the RCM Festival of Percussion.

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 800 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. A further development is the growing schedule of live-streamed concerts and masterclasses which can be viewed on www.rcm.ac.uk.

Saxophone

Stephanie Frankland (alto)
Shannon Asplen (alto)
Joe Mackley (tenor)
Robert Finegan (tenor)
Louis Stanhope (bari)

Trumpet

Ed Sykes
Ruby Barber
Emily Bristow
Ucheena Cohen-Shah
Callum Robb

Trombone

Henry Newton
Will Roberts
William Barnes-McCallum
Thomas Williams (bass)

Guitar

Lewis Dunsmore

Piano

Kishan Thakrar
Michael Arbenz

Bass

Dan Laurie
Thomas Lähns

Drums

James Burton
Florian Arbenz

Personnel correct at the time of going to print.

The RCM would like to thank the following coaches:

Ralph Salmins (rhythm)
Martin Robertson (saxophone)

RCM WIND ENSEMBLE

Thursday 23 January 2020, 7.30pm | Amaryllis Fleming Concert Hall

Simon Channing director | **RCM Wind Ensemble**

Piazzolla (arr Boirpy) Histoire du Tango

Beethoven (arr Nicholas Reader) Beethoven Symphony no 1 in C major

Françaix 9 Pièces caractéristiques

Dvořák Serenade in D minor op 44

Dedicated to composer patron Baron Gottfried van Swieten, and reminiscent of Haydn and Mozart, Beethoven's Symphony no 1 is transformed into a celebration of woodwind sound by Nicholas Reader. Alongside this work, Françaix's French wind dectet precedes Dvořák's popular Serenade in D minor. Featuring a cello and double bass, the wind Serenade evokes Czech folksongs and Slavonic feeling with lyrical, dance-like melodies.

Tickets: £5 RCM Box Office 020 7591 4314 | www.rcm.ac.uk/events



RCM WIND ENSEMBLE

Thursday 23 January 2020

7.30pm | Amaryllis Fleming Concert Hall

Simon Channing director

RCM Wind Ensemble



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RCM WIND ENSEMBLE

Thursday 23 January 2020, 7.30pm | Amaryllis Fleming Concert Hall

Simon Channing director
RCM Wind Ensemble

Beethoven (arr Nicholas Reader) Symphony no 1 in C major op 21 (24')
(1770–1827)
i Adagio molto – Allegro con brio
ii Andante cantabile con moto
iii Minuet: Allegro molto e vivace – Trio
iv Finale: Adagio – Allegro molto e vivace

Piazzolla (arr Boirpy) Histoire du Tango (20')
(1921–1992)
i Bordello 1900
ii Café 1930
iii Nightclub 1960
iv Concert d'Aujourd'hui

INTERVAL

Francaix 9 Pièces Caractéristiques (15')
(1912–1997)
i Presto
ii Amoruso
iii Notturmo
iv Subito vivo
v Allegro
vi Andantino
vii Leggerissimo
viii Moderato
ix Finale

Dvořák Serenade in D minor op 44 (25')
(1841–1904)
i Moderato, quasi Marcia
ii Minuetto: Tempo di minuetto
iii Andante con moto
iv Finale: Allegro molto

Beethoven (arr Nicholas Reader) Symphony no 1 in C major op 21

In 1800 Beethoven made his debut as a composer of symphonies during a concert he had arranged and financed himself. Beethoven began to work intensively on the Symphony in 1799, completing the work the following year. It was enthusiastically received and clearly indebted to Beethoven's predecessors, particularly his teacher Haydn as well as Mozart. Nonetheless there are characteristics that mark it uniquely Beethoven's work, notably the frequent use of *sforzandi* and sudden shifts in tonal centres that were uncommon for traditional symphonic form, and the prominent and more independent use of wind instruments. The Symphony was dedicated to Baron Gottfried van Swieten, an early patron of the composer and published in 1801 by Hoffmeister and Kühnel of Leipzig.

Piazzolla (arr Boirpy) Histoire du Tango

Argentinian born composer Astor Piazzolla is best known as the creator of *Tango Nuevo*, a genre of music using the main features of a traditional tango infused with elements of the rapidly growing jazz idiom. Piazzolla's passion for tango music was truly realised after moving to Buenos Aires at the age of 17, where he became the bandoneon player and later the arranger of the Anibal Troilo Orchestra. Eager to expand his musical knowledge, he studied classical composition with Alberto Ginastera in 1941 and later travelled to Paris, winning the first prize in the Fabien Sevitzy competition in 1953. The winning piece *Buenos Aires* is innovative in itself, combining the bandoneon, a non-orchestral instrument, with a symphony orchestra and compositionally blending classical forms with features of tango music. The addition of the bandoneon to the traditional symphony orchestra caused uproar and resulted in full-blown fistcuffs between a large number of disagreeing audience members at the end of the concert. From this point onwards, Piazzolla created a number of pieces for different orchestrations using a mix of classical, jazz and tango elements, including *Histoire du Tango*. Written originally for flute and guitar in 1986, this piece has been arranged for a variety of ensembles, including flute and marimba, violin and guitar and saxophone quartet. It shows the evolution of tango music from 1900 in four movements which are spaced 30 years apart.

© Lucinda Dunne and Hannah Washer

Francaix 9 Pièces Caractéristiques

French composer Jean Françaix received his first music lessons at home. His father was a composer and pianist and also director of the Le Mans Conservatoire. His mother was a singing teacher. In 1922 at the age of only ten, Françaix received his first tuition in harmony and later counterpoint from Nadia Boulanger. The young composer wrote his first composition in the same year, a piano piece called *Pour Jacqueline*. Encouraged by Ravel, he continued his studies at the Paris Conservatoire. Françaix achieved international success in 1936 with the first performance of his *Concertino* for piano and orchestra. During the ensuing years, the composer extended his oeuvre with numerous works in a wide range of genres including operas, ballets, orchestral works and solo concertos, film music and vocal works. The composer also focused intensively on chamber music. Despite close contact with Poulenc and 'Les Six', and a liking for French Impressionism and the Neoclassicism of Stravinsky, Françaix never felt committed to any particular musical ideology. In his instrumental music, he displayed a particular interest for wind instruments. *9 Pièces Caractéristiques* was written in 1973 for two flutes, two oboes two clarinets, two bassoons and two horns.

Dvořák Serenade in D minor op 44

Czech composer Dvořák completed his *Serenade* in just two weeks, in January 1878. It was premiered later that year under the baton of the composer in a concert devoted to his music. It was well received. Composer Brahms praised the work writing to his friend, the violinist Joseph Joachim, that 'a more lovely, refreshing impression of real, rich, and charming creative talent you can't easily have [...] I think it must be a pleasure for the wind players.' Originally, it was scored for two oboes, two clarinets, two bassoons, contrabassoon and three horns. To enhance the bass line Dvořák later added parts for cello and double bass. The work is highly reminiscent of Mozart and his contemporaries, but it also evokes a strong sense of Czech nationalism by using traditional folk dance forms, rhythms, and harmonies. The *Serenade* opens with an introductory march, which is followed by a *Menuetto* that uses traces of the Czech Sousedská and Furiant dances. The lyrical third movement has been linked by some scholars to the slow movement of Mozart's *Gran Partita*. This is followed by a final *Allegro molto* that is reminiscent of a polka.

Simon Channing

After graduating from Cambridge University with a degree in English, Simon Channing worked regularly as a freelance flautist with the English Chamber Orchestra, Royal Philharmonic Orchestra, London Symphony Orchestra and London Philharmonic Orchestra, before joining the London Philharmonic Orchestra as sub-principal flute in 1988. He was a member of the orchestra for eight years, including three as chairman, and his wide orchestral experience has included playing for many of the world's great conductors, including Solti, Tennstedt, Mehta, Haitink and Rattle. In 1997 he was granted a year's sabbatical by the London Philharmonic Orchestra to become Head of Woodwind, Brass and Percussion at the Hong Kong Academy for Performing Arts, before returning to London as Head of Performance Planning at the Royal College of Music. He became Head of Woodwind at the RCM in 2010. Simon is a Governor of the Purcell School. Simon was awarded the Fellowship of the Royal College of Music in March 2019, conferred on him by His Royal Highness The Prince of Wales.

RCM Wind Ensemble

The RCM Wind Ensemble performs a diverse range of music each term, from the classics of the repertoire to new commissions, often by student composers. The group consists of musicians from all years at the College, and they are directed by the Head of Woodwind, Simon Channing. The Ensemble often take its performances outside College to venues including St Bartholomew-the-Great.

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 800 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. A further development is the growing schedule of live-streamed concerts and masterclasses which can be viewed on www.rcm.ac.uk.

Flute

Issy Haley-Porteous
Sarah Parkes-Bowen

Oboe

Russell Coates
Layla Barrato

Clarinet

Liam Forster
Anna Webster

Bassoon

Holly Redshaw
Alison Wormell (contra)
Zac Moxon (contra)

Horn

Louise Sullivan
Alexander Boukikov
Leo Glenister

Cello

Anastasia Arapi

Bass

Will Duerden

Timpani

Heledd Gwynant

Vara Quartet

Louis Stanhope (soprano)
Sophia Elger (alto)
Joe Mackley (tenor)
Agnija Silicka (baritone)

Personnel correct at the time of going to print.

Italics denote section principals.

COMPOSER IN RESIDENCE: MARK-ANTHONY TURNAGE

Join us as we celebrate the music of RCM Research Fellow and leading composer Mark-Anthony Turnage in his 60th birthday year.

CHAMBER MUSIC

Wednesday 29 January 2020, 6pm | Recital Hall

Andrew Zolinsky director

Mark-Anthony Turnage A short Procession
Duetti d'amore
Four Pieces
Slide Stride

Tickets: £5

NEW PERSPECTIVES

Wednesday 29 January 2020, 7.30pm | Amaryllis Fleming Concert Hall

Timothy Lines conductor
Emma Roberts mezzo-soprano
New Perspectives

Mark-Anthony Turnage Crying Out Loud
Kai
Twice Through the Heart

Tickets: £5

RCM SYMPHONY ORCHESTRA

Thursday 30 January 2020, 7.30pm | Amaryllis Fleming Concert Hall

Ben Gernon conductor
Ana Dunne-Sequi viola
RCM Symphony Orchestra

Mark-Anthony Turnage Three Screaming Popes
On Opened Ground
Frieze

Tickets: £10, £15

Box Office 020 7591 4314 | www.rcm.ac.uk/events



RUSH HOUR CONCERT
Thursday 23 January, 6pm
Inner Parry Room



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Programme details correct at time of going to print.

RUSH HOUR CONCERT

Thursday 23 January, 6pm

Inner Parry Room

Tosti (1846–1916)	Ideale	3'
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Gurney (1890–1937)	Captain Stratton's Fancy	3'
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Finzi (1901–1956)	Amabel	3'
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Brahms (1833–1897)	Der Gang zum Liebchen op 31 no 3	2'
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Brahms	Sapphische Ode op 94 no 4	3'
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Sam Hird bass-baritone BMus2 | **Rob Hao** piano BMus2

* * *

Brahms	Sonata for violin and piano no 3 in D minor op 108 <i>i. Allegro</i> <i>ii. Adagio</i> <i>iii. Un poco presto e con sentimento</i>	15'
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Natascha Pichler violin BMus1 | **Apolline Khou** piano BMus1

* * *

Debussy (1862–1918)	Preludes, book 1 <i>viii La fille aux cheveux de lin</i>	3'
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Debussy	L'isle joyeuse	6'
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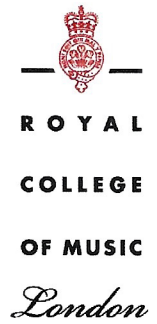
Yu-Chieh Lin piano BMus3

RCM CHAMBER MUSIC: RUSH HOUR CONCERT

Monday 27 January, 6pm | Grove Room

Regondi	Introduction and caprice op 23
Ravel	Miroirs
Chopin	Sonata for cello and piano in G minor op 65

Tickets free but required | RCM Box Office 020 7591 4314 |
www.rcm.ac.uk/events



Junior Department
Performers Platform

Hilary Sturt *specialist tutor*
Maria Tarasewicz *piano*

Saturday 25 January 2020, 3pm
West Parry Room

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Performers' Platform is a performance practice workshop providing students with the opportunity to present solo or ensemble works before an informal audience and with tutorial guidance on performance practice.



- 3.00 Orchid Harvey *violin* (pupil of Eri Konii)
Beethoven Violin Sonata in F op24 no5 Spring *i Allegro*
- 3.10 Clara Sherratt *piano* (pupil of Dina Parakhina)
Brahms Intermezzo op117nos 1 & 3
- 3.20 Gabriella Bavetta *violin* (pupil of Eri Konii)
Bruch Violin Concerto no1 in G Minor op26 *ii Adagio*
- 3.30 Samuel Stutterheim *violin* (pupil of Hilary Sturt)
Beethoven Romance in F
- 3.40 Neil Dixon *viola* (pupil of Sarah-Jane Bradley)
Bartok Viola Concerto Sz120 *i Allegro*
- 3.50 Carys Underwood *cello* (pupil of Michal Kaznowski)
Bridge Elégie
- 4.00 Inez Karlsson *cello* (pupil of Michal Kaznowski)
Haydn Cello Concerto in C Hob VIIb/1 *i Moderato*

- 4.10 Maylea Al-Hajj *violin* (pupil of Viktoria Grigoreva)
Tchaikovsky Melodie
- 4.20 Michelle Wang *violin* (pupil of Hilary Sturt)
Bach Violin Concerto in A minor BWV 1041 *i Allegro*
- 4.30 Archie Chettleburgh *trumpet* (pupil of Torbjorn Hultmark)
Barat Fantasie En Mi Bemol
- 4.40 Isabell Karlsson *violin* (pupil of Ani Schnarch)
Dvorak Violin Concerto in A Minor op53 *i Allegro ma non troppo*
- 4.50 Wind Quintet (Helen Barker tutor)
Madeleine Ratcliffe *flute*, M Sellors *oboe* Kian Pourkarim *clarinet*
Anna le Huray *horn*, Aidan Campbell *bassoon*
Holst Wind Quintet in A flat op14 *i Allegro moderato*
- 5.00 String Quartet (Cynthia Fleming tutor)
Katherine Baker, Orchid Harvey *violin*
Inga de Vegvar *viola*, Jacqueline Yang *cello*
Mendelssohn Quartet op12 *iv Molto allegro e vivace*



Royal College of Music Junior Department,
Prince Consort Road, London SW7 2BS
+44 (0) 20 7591 4334 | jd@rcm.ac.uk | www.rcm.ac.uk/junior

Miranda Francis *Head of Junior Programmes*
Ben Storey *Assistant Head of Junior Programmes*
Gill Redfern *Administrator* Connor Stanford *Administrative Coordinator*
John Mitchell *Performance Manager*



R O Y A L

C O L L E G E

O F M U S I C

London

**Junior Department
Soloists Concert**

Saturday 25 January 2020, 5.30pm
Recital Hall

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Jamaal Kashim <i>harp</i> Zabel (1834-1910)	Marguerite Douloureuse au Rouet	5'
Michelle Wang <i>violin</i> Monti (1868-1922)	Czardas	5.5'
Boqing Wen <i>piano</i> Bach (1685-1750)	Partita no1 BWV825 <i>Menuet 1 & 2</i>	3.5'
Alex Pylypenko <i>piano</i> Ravel (1875-1937)	Sonatine <i>i Modéré</i>	4'
Chloe Zhou <i>violin</i> Sarasate (1844-1908)	Caprice Basque, op 24	5'
Jacqueline Yang <i>cello</i> Popper (1843-1913)	Hungarian Rhapsody op68	8'
Orchid Harvey <i>violin</i> Kreisler (1875-1962)	Tambourin Chinois op3	4'

Bronwen Roberts <i>trumpet</i> Purcell (1659-1695)	Sonata in Bb <i>i Allegro pomposo ii Adagio iii Presto</i>	6'
Elena Tomey <i>violin</i> Ten Have (1831-1924)	Allegro Brillante in A	6'
Jacky Zhang <i>piano</i> Schulz-Evler (1852-1905)	Arabesque on Blue Danube Waltz	8'
Ludovico Wernig <i>cello</i> Dvorak (1841-1904)	Rondo op 94	5'
Finn Kjaergaard <i>violin</i> Kreisler (1875-1962)	Caprice Viennois	5'

Many thanks to Craig White *piano*
and to the following teachers:

Daphne Boden, Alexander Boyarsky, Michal Cwizewicz, Erica Dearing,
Christopher Hiron, Torbjorn Hultmark, Jianing Kong, Eri Konii,
Yekaterina Lebedeva, Alvin Moisey, Hilary Sturt

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LINDSAY GARRITSON PIANO RECITAL

Tuesday 28 January, 1.05pm | West Parry Room

Lindsay Garritson

Pianist Lindsay Garritson has performed throughout the United States and abroad since the age of four. She has appeared on stages such as Carnegie Hall, the Kennedy Center, and Place des Arts (Montreal), and has been featured as soloist with the Phoenix Symphony Orchestra, Charleston Symphony Orchestra, Eastern Connecticut Symphony Orchestra, Las Colinas Symphony Orchestra (Texas), Orchestre Métropolitain (Montreal), Atlantic Classical Orchestra, Orquestra Sinfônica Barra Mansa (Brazil), the Yale Philharmonic Orchestra, and the European Philharmonic Orchestra, among others.

An award-winning performer, Lindsay has received top prizes at the Montreal International Piano Competition, USASU Bösendorfer International Piano Competition, and the Mozarteum International Chopin Competition (Salzburg). She was invited as one of thirty participants internationally to compete in the 2013 Van Cliburn International Piano Competition, and she was selected as one of six finalists worldwide for the 2014 German Piano Award in Frankfurt, Germany.

An avid chamber musician, Lindsay has performed with Ani Kavafian, Elmar Oliveira, Carter Brey, Ettore Causa, and Ian Rosenbaum, among many others. She is currently a member of the Bergonzi Piano Trio with violinist Scott Flavin and cellist Ross Harbaugh, and their first album of Beethoven and Brahms trios will be released in the spring of 2020. Since 2018, she has been a collaborative pianist for the prestigious Steans Institute at the Ravinia Festival.

Lindsay is a passionate advocate for new music, and her Carnegie Hall solo recital debut in November 2019 featured the world premiere of Carl Vine's *Piano Sonata No. 4*, a work written for her. Additionally, her second solo album titled "Aphorisms: Piano Music of Carl Vine" was just released. She has also recorded the complete works for flute and piano by Samuel Zyman (Albany Records, 2020), and premiered works by composers David Ludwig, Nick Omiccioli, and Polina Nazaykinskaya.

Lindsay holds degrees from Principia College (B.A. in Music) and Yale School of Music (M.M. and Artist Diploma). Her piano teachers include Boris Berman, Luiz de Moura Castro, Choong-Mo Kang, Zena Ilyashov, Emilio Del Rosario, the late Jane Allen, and Jennifer Lim Judd. Lindsay currently resides in Miami, Florida, where she is completing a doctorate at the University of Miami as a student of Santiago Rodriguez.

LINDSAY GARRITSON PIANO RECITAL

Tuesday 28 January, 1.05pm | West Parry Room

Carl Vine Toccatisssimo
(b1954)

* * *

Carl Vine Five Bagatelles
 i Darkly
 ii Leggiero e legato
 iii
 iv
 v Threnody (for all of the innocent victims)

* * *

Carl Vine Selections from The Anne Landa Preludes

* * *

Carl Vine Piano Sonata no 4 (UK premiere)
 i Aphorisms
 ii Reflection
 iii Fury

Our More Music: Reimagining the Royal College of Music Campaign will deliver much-needed new performance spaces, additional scholarships and improved accessibility and facilities. If you would like to support the next chapter of RCM history with a donation to the More Music Campaign, you can complete a donation form, available from our Front-of-House staff, make a gift at www.rcm.ac.uk/donate or use the contactless donation points in our new entrance. Every gift of every size resonates. Your support will help pave the way for more music.

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LUNCHTIME CONCERT

Tuesday 28 January, 1.05pm

Corelli Room



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LUNCHTIME CONCERT

Tuesday 28 January, 1.05pm

Corelli Room

Suk Trio for piano and strings in C minor op 2 16'
(1874–1935) *i Allegro*
ii Andante
iii Allegro assai

Sherry Shen violin MPerf2 | **Ekaterina Solomennik** cello | **Iakov Zhurkin** piano MPerf2

* * *

Chopin
(1810–1849) Mazurka for piano no 14 in G minor op 24 3'
Mazurka for piano no 15 in C major op 24 3'
Nocturne in D flat Major op 27 no 2 5'

Nataly Ganina piano BMus4

* * *

Prokofiev Violin Sonata no 2 in D major op 94 24'
(1891–1953) *i Moderato*
ii Scherzo. Presto
iii Andante
iv Allegro con brio

Sofía Gómez Alberto violin BMus2 | **Arthur di Francesco** piano BMus2

RCM CHAMBER MUSIC: LUNCHTIME CONCERT

Wednesday 5 February, 1.05pm | Grove Room

Debussy Sonata for violin and piano

Lera Auerbach Preludes for violin and piano op 46

Kaija Saariaho Couleurs du vent

Debussy Pour le piano

Tickets free but required | RCM Box Office 020 7591 4314 |
www.rcm.ac.uk/events



RCM NEW PERSPECTIVES

Wednesday 29 January 2020

7.30pm | Amaryllis Fleming Concert Hall

Timothy Lines conductor

Emma Roberts mezzo soprano

Ulrich Heinen cello

New Perspectives

Our More Music: Reimagining the Royal College of Music Campaign will deliver much-needed new performance spaces, additional scholarships and improved accessibility and facilities. If you would like to support the next chapter of RCM history with a donation to the More Music Campaign, you can complete a donation form, available from our Front-of-House staff, make a gift at www.rcm.ac.uk/donate or use the contactless donation points in our new entrance. Every gift of every size resonates. Your support will help pave the way for more music.

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RCM NEW PERSPECTIVES

Wednesday 29 January 2020, 7.30pm | Amaryllis Fleming Concert Hall

Timothy Lines conductor

Emma Roberts mezzo soprano

Ulrich Heinen cello

New Perspectives

Mark-Anthony Turnage (b 1960)	Crying Out Loud	(15')
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	Kai	(20')
--	-----	-------

INTERVAL

	Twice Through the Heart	(30')
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Part one

i No Way Out

ii Inside (part 1)

iii Love

Part two

iv By the Sea

v Inside (part 2)

vi Four Walls

Part three

vii Interlude

viii Landslide

ix China Cup

We continue our 60th birthday celebration of composer Mark-Anthony Turnage with a performance from the RCM's contemporary music ensemble New Perspectives.

Crying Out Loud relishes in Turnage's trademark command of shifting energies cast in a single train of thought. His style reaches impassioned heights in the searing monodrama of *Twice Through the Heart* – a story of murderous retaliation – paired with *Kai*, a poignant work of remembrance for a tragically absent friend.

Crying Out Loud

Turnage's titles have a habit of being snappy yet functional and *Crying Out Loud* is no exception. This 15-minute ensemble piece was commissioned by the Frankfurt-based Ensemble Modern, whose virtuosity happened to be on tap at a time when Turnage wanted to 'write something loud and extrovert'. Though Turnage has joked that his two sons at the time did their fair share of crying out loud, that is very much an aside: the brutal attacks constantly shifting rhythms, fast crescendos and sharply pronounced instrumental colours here add up to a very adult piece. Only the direct uninhibited expression is a throwback to childhood.

Splittingly sharp chords litter the score, thrown down in complex rhythms – but amid this activity there's a strong, if often elliptical, melodic component, often overlaid in canon and carefully morphed from one colour into another. The transitions applied to colour are also reflected in the form. 'Instead of goal-orientated sections,' Turnage has said, 'which collapse into repose and then start building again, I wanted a piece that drove right through in a single sweep.' Hence, even juxtapositions of contrasting material seem to lead on effortlessly – such as when, around halfway through, a large climax yields to an exquisitely lithe melody on the clarinet interplayed across the wind (and accompanied at first by delicate percussion reminiscent of Bartók in nocturnal mode).

Some of *Crying Out Loud's* near-hysterical passages create an almost comic effect. The most manic of these, near the end, leads to a 'broad and expansive' section, recalling an earlier jazz-influenced theme at various speeds. From here dark, low rasping leads into a return of the opening stabbing chords, before a brutal end.

© Edward Bhesania

Kai

Kai was written in memory of Kai Scheffler, principal cellist and a key member of the Ensemble Modern in Germany who died tragically young in 1989. I knew him only a short while (he played in the premiere of my opera, *Greek* in Munich in June 1988) and both his playing and his personality left a deep impression on me. News of his death reached me as I was working on an aria entitled *Sleep On*, from my now abandoned opera, *Mingus*, and I decided to expand this into a sort of Requiem-like movement which now forms the final slow section of *Kai*. The work is in four continuous sections, the cello falling silent in the third. The ensemble is jazz-based, including two saxophones, bass guitar and drum kit, and the solo cello part is almost exclusively lyrical, stretching out long, mournful lines over a sometimes aggressive, claustrophobic accompaniment. *Kai* was written for Birmingham Contemporary Music Group and Simon Rattle as part of my three-year Association with the City of Birmingham Symphony Orchestra, sponsored by the Radcliffe Trust, and was first performed in December 1990. I particularly value the opportunity this gave me to work closely with the musicians of the orchestra, in this case especially Ulrich Heinen.

© Mark-Anthony Turnage

Twice Through the Heart

Dramatic scena for mezzo soprano and chamber orchestra by Mark-Anthony Turnage. Libretto by Jackie Kay. By permission of Schott Music Limited.

I originally wrote *Twice Through the Heart* for television. The BBC was doing a *Words on Film* series, produced by Peter Symes. Peter invited six poets to choose a subject that interested them and write about it. I chose murder. When I came to read about different kinds of murder, I became particularly interested in women who killed their husbands. Each and every case I read had a common factor; all the woman had at some time, usually for many years, been the victims of their husbands' violent (often sexually violent) abuse. The laws of provocation did not allow for years of background provocation to count in the woman's defence. The provocation had to have just happened. The man had to provoke his wife the moment before he was murdered and she had to respond with 'reasonable' force. The law discriminated against woman who had been victims of violent abuse for years. When I wrote *Twice Through the Heart* I decided to focus on one particular true case, rather than write about the 'issue', or lots of similar cases. I thought one personal voice, if effective, would be universal. Phillipa Lowthorpe directed the original *Twice Through the Heart*. It was important for me to write in simple, direct language, to write poetry that could be instantly accessible for a television audience.

Maura Dooley, herself a poet, and at that time literature director at the Southbank, gave Mark-Anthony Turnage a copy of the video of *Twice Through the Heart*. That was in 1992. Collaborations are often slow. A literary-musical seed takes longer than a sunflower seed. At first Mark had the idea that I should rewrite *Twice* for an opera. I did. But somehow, creating soprano and baritone narrators didn't quite work. Somehow the heart went out of it. Mark decided to cut everything else out except the single voice of the woman who had killed her husband. What you write changes enormously depending on the medium. I think focusing on that one voice is much more powerful. Having your words set to music by someone like Mark is tremendously exciting. I never felt wary of the collaboration because I trusted his way of working. I like the fact that whenever he tried out various compositions with Sally Burgess, the singer, he made changes afterwards. *Twice* has gone through as many changes with its score as it did with its script. Constant changes is the nature of collaborations. I think the main thing is finding someone whose creative instinct is in tune with your own. We both like Miles Davis, and the trumpet.

Writing poetry is a solitary business. There's you and your page, or you and your screen. Transforming poems, first into songs, and then into the mouth of a singer is a fulfilling experience because the poem you wrote has now become something else. It has another life. All art should have the chance to reinvent itself, to go through several lives, like reincarnation.

Some of the lines of particular poems, now songs, I changed to make them work better for the singing voice. Hearing the various different stages of those songs and hearing them change and evolve is thrilling. I never imagined having these words put to music, but if I had, it would be music like this.

© Jackie Kay

Commissioned by The John S Cohen Foundation. First performance by Sally Burgess and members of the English National Opera Orchestra conducted by Nicholas Kok, Snape Maltings, Aldeburgh, 13 June 1997.

Part One

No Way Out

There's no way out, no way out,
He ties the kitchen towel into a garrotte,
There's no way out, no way out.
He hits me with a rolling pin,
There's no way out, no way out.
I notice a steak knife missing,
There's no way out, no way out.

We're too old for this, I shout,
There's no way out, no way out.
He just keeps on and on about,
There's no way out, no way out.
Always on about how I am in the wrong,
He'll sort me out, sort me out.
He walks towards me. Lout.

I pick up a knife to protect myself,
There's no way out, no way out.
He keeps on walking towards me,
There's no way out, no way out.
The knife is smiling. Come on, kill me.
There's no way out, not one way out, no way out.
He towers above me, that odd mouth.

Inside (part 1)

There was no one to tell the tale
I couldn't be that disloyal
The way his love turned into a belt
As if hatred was all he felt.

I am in this small cell
All those years in a silent hell
My lawyer said talk at the trial
But I couldn't be that disloyal.

So many years I could never tell
Shame ringing like a church bell
Every time taking its toll
There is no one to tell the tale.

Love

For the first time in my life I had a love child,
planted like a garden, wanted. I swelled
with pleasure, passing days along the coast,
light breeze, laughing. I was forty, laughing.

He and I we liked to keep things simple.
We sat down to supper and toasted each other.
All for us, the bright stars in the sky,
the half moon.

I never wanted anyone so much so soon.
Desire shook me. Then
Suddenly something went wrong. Love gone rotten.
Our child screamed.

You write notes. We fight. You won't talk.
You write notes. We fight. You won't talk.
The walls come in like a terrible tide.
Trapped here, marooned, mouth open wide.

Part two

By the Sea

What is there to talk about?
There's no way out, no way out.

Fear stopped me walking out
There was no way out, no way out.

I didn't want to sully his name
I wore it like a skin, the shame.

He want a frail weak man
I'm not what you think I am.

I can't talk of his repeated sin
He hit me with a rolling pin.

All I ever wanted was a simple life
My church, my child, being a wife.

Just him and me, him and me
Inside our small house by the sea.

Inside (part 2)

Inside I'd say please don't,
Grit my teeth, bite the pillow.
You pulled me to a place
Where everything went numb, hallow.
I'd lose my voice.
Inside I'd say don't please.
High on the wall I'd watch your shadow
Turn against me – shape of a storm.

My own heart, broken like bones.
I'd wish at night for tomorrow,
When I might wash away and sorrow
Would leave me alone.
Nothing, nothing washes you away,
You, underneath my skin
That smell, that voice, that hollow,
My own heart, broken like bones.

Four Walls

Within these four walls he stares at me.
We don't venture out much these days.
Holiday brochures come by post;
I leaf through the glorious pictures of Tunisia.
What about a coach trip? A mystery tour?
He won't go anywhere.
His endless notes: More milk, get me my tea.
I talk to myself. Live somewhere else.
He writes notes. We fight. He won't talk.
He writes notes. We fight. He won't talk.
He writes notes. We fight. He won't talk.

Part three

Interlude

Landslide

His body is buried in the land.
You are buried here: this place
Where your voice is

A disused mine. You mine
The same sentence. The sounds get stuck.
Life. Life.

You wait for the time that never comes,
Days slide into nights. Waiting.
Nights long like years in a small room.

The wind sings through cells.
You buried something and forgot
Where you put it. Years ago.

Maybe you even forgot what you buried.
How it went. What the tune was.
Remembering is dying slowly, dying slowly.

Slipping away. Walking the same
Coastline until your body steps
– Like land slides into the sea –
Under the path, people will later walk over.

China Cup

The china cup, every night, this china cup
The same fragile bone china from home.
My hands cupping bluebells. Locked in.

In my cell I lift my mouth to my china cup
The same fragile bone china from home.
Outside, the long stretch of stone. Tide in.

Every night this hot drink from my china cup
In this small cell like the one at home.
Four walls here, four there. Tide in.

Every night this same routine china cup,
Powdered milk. Alone. Slipping away at home.
The noise of the key turning. Locked in.
Locked in. Locked in.

Mark-Anthony Turnage

A composer of international stature, Mark-Anthony Turnage is indisputably among the most significant creative figures to have emerged in British music of the last three decades.

His first opera, *Greek*, established Turnage's reputation as an artist who dared to forge his own path between modernism and tradition by means of a unique blend of jazz and classical styles. *Three Screaming Popes*, *Kai*, *Momentum* and *Drowned Out* emerged during his time as Composer in Association in Birmingham with Simon Rattle (a post supported by the Radcliffe Trust), followed by *Blood on the Floor*, written for the distinguished jazz musicians John Scofield, Peter Erskine and Martin Robertson. His second full-length opera, *The Silver Tassie* won both the South Bank Show and Olivier awards for opera in 2001; his third opera *Anna Nicole* played to sold out houses at Covent Garden in 2011 and has received new productions in Germany and New York, as well as a revival at Covent Garden in Autumn 2014.

Turnage has been resident composer with the Chicago Symphony Orchestra, BBC Symphony Orchestra and London Philharmonic Orchestra and in 2013 began an association with the London Symphony Orchestra for whom he wrote a major new work, *Speranza*. The relationship continued with *Remembering*, his highly acclaimed score which the LSO and Simon Rattle premiered and recorded in January 2017. Turnage has recently written several ballet scores for both Sadler's Wells – *Undance* – and the Royal Ballet – *Trespass* and *Strapless*. *Piano Concerto* for Marc-André Hamelin and *Erskine*, a drumkit concerto featuring jazz drummer Peter Erskine, were premiered in 2013. 2014 saw the premiere at Wigmore Hall of his second string quartet *Contusion* written for the Belcea Quartet and more recently a 40th anniversary commission for the Emerson Quartet produced *Shroud* that has already received multiple performances.

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Turnage's music is recorded on Decca, Chandos, EMI, Black Box and the London Philharmonic Orchestra label, while *Scorched*, on Deutsche Grammophon, was nominated for a Grammy. Turnage is Research Fellow in Composition at the Royal College of Music, and is published by Boosey & Hawkes, with works before 2003 published by Schott Music. Mark-Anthony Turnage was awarded a CBE in the 2015 Queen's Birthday honours.

Timothy Lines

Timothy studied at the Royal College of Music with Michael Collins and now enjoys a wide-ranging career as a clarinettist. He has played with all the major symphony orchestras in London as well as with chamber groups including London Sinfonietta and the Nash Ensemble. From 1999 to 2003 he was principal clarinet of the London Symphony Orchestra and was also chairman of the orchestra during his last year there. In September 2004 he was appointed section leader of the City of Birmingham Symphony Orchestra, a position he held until January 2006, when he left to focus on his freelance career. He plays on original instruments with the English Baroque Soloists, the Orchestre Révolutionnaire et Romantique and the Orchestra of the Age of Enlightenment and is also frequently engaged to record film music and pop music tracks. Timothy is professor of clarinet at both the Royal College of Music and the Royal Academy of Music. Timothy received his FRCM from HRH The Prince of Wales in the RCM's annual President's Visit in 2016.

Emma Roberts

Emma Roberts is studying for a masters in opera singing at the Royal College of Music as a Cuthbert Smith Scholar, with teacher Alison Wells. She previously graduated from Manchester University studying with Nicholas Powell. Throughout university she participated in opera scenes playing roles such Hippolyta in Britten's *A Midsummer Night's Dream*, Zita from *Gianni Schicchi* and Bizet's *Carmen*. At the RCM Emma has played Third Lady in *Der Zauberflöte*, Lucretia, *Carmen*, Nancy and The Book in Dove's *The Enchanted Pig*, and Octavian in a scene from *Der Rosenkavalier*. Emma was a semi-finalist in the By Voice Alone opera competition 2019. She has sung in masterclasses at the RCM, with Dame Ann Murray and historical performance with Michael Chance, as well as an masterclass with Claire Rutter for Hurn Court Opera. Emma performed as the mezzo soloist in Prokofiev's *Alexander Nevsky* with RCM Chorus and Symphony Orchestra in November 2019. In February 2020 Emma will perform the role of Lola in The Opera Makers production of *Cavalleria Rusticana*, as well as the mezzo solo in Rossini's *Petite Messe Solennelle* for Blackburn Music Society, and Glyndebourne chorus in the summer months. Emma very much looks forward to joining the RCM Opera Studio in September 2020.

Ulrich Heinen

Ulrich Heinen was born in Ittenbach, near Bonn in Germany. He studied at the Cologne Conservatoire under Siegfried Palm and at the Juilliard School of Music, New York with Leonard Rose. He won several competitions, including the Rostropovich Competition in La Rochelle (France). After graduating from Juilliard he took up the position of principal cello with the Radio Orchestra Saarbrücken, Germany and in the same year became member of the Czapary String Trio. In 1984 Ulrich became principal cellist and section leader of the City of Birmingham Symphony Orchestra. As soloist he performed numerous concertos with the CBSO, including Haydn, Schumann and Elgar. His many CDs include Mark Anthony Turnage's *Kai* and Bach cello suites. As recitalist and chamber musician he collaborated with outstanding pianists such as Stephen Hough, Leif Ove Andnes, Thomas Adès and Pierre-Laurent Aimard, appearing regularly on the BBC Radio 3 lunchtime recital series. In 1987 he co-founded the Birmingham Contemporary Music Group (BCMG). His recent appearances as soloist include Lutoslavski's Cello Concerto with Birmingham Festival Orchestra and Betsy Jolas *Wanderlied* with BCMG at the 2015 BBC Proms. He has taught at the Royal Northern College of Music and Birmingham Conservatoire. He has given masterclasses at the Australian National Academy, the Academy of Performing Arts in Hong Kong and the Central Conservatory of Music in Beijing.

RCM New Perspectives

The Royal College of Music New Perspectives ensemble was formed to specialise in the performance of contemporary music. The group plays a diverse range of repertoire each term. Recent performances include Lutyens's Chamber Concerto no 1 (Spring 2019) and Julian Anderson's *Poetry Nearing Silence* (Summer 2019). RCM student composers also regularly showcase their works with the ensemble. New Perspectives has been directed by a number of established musicians both from the College and from outside, including Diego Masson, Timothy Lines and Nicholas Collon. The group is becoming established outside College and engagements have included performances at the Southbank Centre for their festival *The Rest is Noise*.

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 800 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. A further development is the growing schedule of live-streamed concerts and masterclasses which can be viewed on www.rcm.ac.uk.

Violin I

Katherine Yoon

Oboe

Poppy Webb-Taylor (cor)

Percussion

Adam Cracknell

Violin II

Eliza Scott

Clarinet*Andrei Caval* (bass)

Rennie Sutherland (bass)

Piano/celeste

Irena Radic

Roberto Boschelli

Peter Regan

Viola*Irene Katsenelson*

Helena Bartlett

Bassoon

Blair Sheppard (contra)

Harp

Ian Lim

Cello*Lavinia Rae*

Florian Belbeoch

Saxophone

Simone Geda

Sophia Elger

Agnija Silicka

Personnel correct at the time of going to print.

Double bass

Evangeline Tang

The RCM would like to thank the following ensemble coaches:

Bass guitar

Dan Laurie

Horn*Kristina Yumerska*

Bertille Cascio

Tim Gill (cello)

David Hockings

(percussion)

Stephen Fitzpatrick (harp)

Alison Wells (vocal)

Flute*Lucy Pond* (alto)

Marie Sato (pic)

Trumpet*Joe Skypala*

Amy Ronson

Trombone

Gemma Riley

COMPOSER IN RESIDENCE: MARK-ANTHONY TURNAGE

Thursday 30 January 2020, 7.30pm | Amaryllis Fleming Concert Hall

Ben Gernon conductor**Ana Dunne-Sequi** viola**RCM Symphony Orchestra****Mark-Anthony Turnage** *Three Screaming Popes***Mark-Anthony Turnage** *On Opened Ground***Mark-Anthony Turnage** *Frieze*

For the final concert in our Composer in Residence series, the RCM welcomes Ben Gernon to conduct the RCM Symphony Orchestra in Mark-Anthony Turnage's orchestral works reflecting on artistic muses.

Tickets: £10, £15 RCM Box Office 020 7591 4314 | www.rcm.ac.uk/events



BACH BITES

Friday 31 January, 6pm

Amaryllis Fleming Concert Hall

Polina Sosnina organ

BACH BITES

Friday 31 January, 6.00pm

Amaryllis Fleming Concert Hall

Polina Sosnina organ

Bach	Sei gegrüßet, Jesu gütig, chorale partita for organ, BWV 768	19'
(1685–1750)	Prelude and Fugue, for organ in C major, BWV 547	10'



For the benefit of musicians and audience members, please turn off your mobile phone.



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Programme details correct at time of going to print.

Polina Sosnina organ

Polina Sosnina is the Kenneth and Violet Scott scholar at the Royal College of Music, where she studies organ performance with David Graham and Andrew Dewar. She also holds the Pettman Organ Scholarship at the London Oratory and is Organ Scholar at St Martin-in-the-Fields. Since graduating from Magdalene College, Polina has worked in various roles including the Walford-Davies Organ Scholarship at Temple Church and Director of Music at St Thomas of Canterbury Church, Brentwood. Polina's recent performances include recitals at St Lawrence Jewry, Temple Church and a 'Bach Corner' recital at the 2019 International Organ Festival in St Albans. In 2017, Polina was the first woman to be awarded first prize in the Brian Runett Competition at St John's College, Cambridge. The following year, she won first prize in the Essex Organists' Association competition and was a semi-finalist in the IAO/RCO Competition.

Our More Music: Reimagining the Royal College of Music Campaign will deliver much-needed new performance spaces, additional scholarships and improved accessibility and facilities. If you would like to support the next chapter of RCM history with a donation to the More Music Campaign, you can complete a donation form, available from our Front-of-House staff, make a gift at www.rcm.ac.uk/donate or use the contactless donation points in our new entrance. Every gift of every size resonates. Your support will help pave the way for more music.

If you would like to find out more about the Campaign and ways to support please contact:

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www.rcm.ac.uk/moremusic

Thank you for your continued support of the Royal College of Music. We hope you enjoy this evening's performance and look forward to welcoming you to another event soon.



BACH BITES

Friday 7 February, 6pm, Amaryllis Fleming Concert Hall

Martina Smyth organ

Our bite-sized Bach series continues with a 30-minute programme performed on our new organ.

The RCM organ is in recognition of James Zheng Huang HonRCM.

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ROYAL
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COMPOSER IN RESIDENCE:
MARK-ANTHONY TURNAGE

Thursday 30 January 2020

7.30pm | Amaryllis Fleming Concert Hall

Ben Gernon conductor
Ana Dunne-Sequi viola
RCM Symphony Orchestra


MORE
MUSIC
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SERIES

MORE MUSIC CONCERT SERIES FOR THE FUTURE OF MUSIC

Welcome to our More Music Concert Series, in support of the More Music: Reimagining the Royal College of Music Campaign. Each concert in this exciting series celebrates some of the Royal College of Music's (RCM) most exceptional talent.

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COMPOSER IN RESIDENCE: MARK-ANTHONY TURNAGE

Thursday 30 January 2020, 7.30pm | Amaryllis Fleming Concert Hall

Ben Gernon conductor | Ana Dunne-Sequi viola | RCM Symphony Orchestra

Mark-Anthony Turnage (b 1960) Three Screaming Popes (15')
after Francis Bacon (1988–1989)

On Opened Ground (25')
i Cadenza and Scherzino
ii Interrupted Song and Chaconne

INTERVAL

Frieze (21')
i Hushed and expansive [crotchet] = 90
ii With veiled menace [dotted crotchet] = 116 –
more relaxed [crotchet] = 116 –
[dotted crotchet] = 116
iii [crotchet] = 60
iv [crotchet] = 120

For the final concert in our Composer in Residence series, the RCM welcomes Ben Gernon to conduct Turnage's orchestral works reflecting on artistic muses. *Three Screaming Popes* takes inspiration from paintings by Francis Bacon, while *Frieze* is the composer's response to a commission for an overture to precede Beethoven's monumental Ninth Symphony. The viola concerto *On Opened Ground* takes its title from a collection of poems by Seamus Heaney.

This performance will be live streamed to www.rcm.ac.uk/events/live.



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Three Screaming Popes

In 1985 I went to see a stunning exhibition of Francis Bacon's paintings at the Tate Gallery. I was particularly taken with the three Pope paintings, based on Pope Innocent X by Velázquez, and my initial idea was to write a piece which distorted a set of Spanish dances as Bacon had distorted and restated the Velázquez. In the process of writing the piece, the dances (like a first layer of paint, or an outline) became so submerged in the other textures of the piece that only a faint trace is visible – just a hint of a tango here and there. What I hope comes across is the colouristic intensity and emotional immediacy of the paintings.

© Mark-Anthony Turnage

On Opened Ground

Mark-Anthony Turnage composed *On Opened Ground* on commission from the Cleveland Orchestra. It was premiered on 14 November 2002, with the violist Yuri Bashmet.

Turnage established his reputation in the 1980s and early 1990s as the 'angry young man' of English music with his opera *Greek* and orchestral works such as *Three Screaming Popes* and *Drowned Out*. In those works he responded to some violent visual and literary images, as he did in *Blood on the Floor* (1993–6), which also incorporated jazz and rock elements.

Yet Turnage also has a lyrical side, as some of his chamber works demonstrate. This viola concerto – his first commission from a major American orchestra – develops that strain perhaps to a fuller extent than had been the case in his earlier music. The word 'development' can be taken quite literally here, in its traditional musical meaning: the opening motif of the viola, a short, quick gesture marked 'rough and aggressive', undergoes various transformations in shape and character as it becomes 'warm and intense', and finally 'muted and distant' at the end of the piece. Motivic work of this kind is a distinctly 19th-century technique, but the evolution of the piece doesn't follow the conventional logic of darkness to light, or slow tempo followed by fast. The piece is organised in two movements – Turnage took pains to avoid a traditional three-movement, fast-slow-fast format. Each of the two parts is further subdivided: the first movement opens with a cadenza and proceeds from there to a scherzino – light-hearted fast music. The second movement opens with an interrupted song – which means that this section itself is composed of contrasting elements, namely the song and its interruptions. In the chaconne a simple bass line remains unchanged while a series of complex musical events take place above it, incorporating material from the first movement. The work ends with a free but clearly recognisable recapitulation of the song

heard earlier. Some aspects of the concerto are thus traditional, while others are not so at all.

Turnage was never interested in instrumental virtuosity for its own sake. Long familiar with Yuri Bashmet's artistry and inspired by the violist's 'Russian soul' (as he himself put it in a recent conversation), he emphasises the melodic element throughout the concerto. The rapid passagework and the double stops, in which the solo part abounds, are always placed at the service of expression.

In essence the concerto oscillates between two emotional poles that we might describe, taking our cue from the performance instructions in the score, as 'rough' and 'calm'. The strong accents of the opening cadenza definitely belong to the former category, and the boisterous activity continues for a large part of the scherzino as well. But at a certain point we witness a true lyrical outburst and, after some struggle between the two fundamental characters, the music reaches a plateau of tranquillity. The second movement starts from there with a peaceful song that is thrice interrupted by the 'rough' forces, represented by nervous figures in the solo viola and heavy accents in the brass, harp and gong. The chaconne finally unifies the two characters over its unchanging bass line – interestingly, an ascending one, whereas most Baroque chaconnes and passacaglias have 'grounds' moving downwards. Turnage thoroughly revised this passage, as well as the entire concerto, since an initial run-through with Bashmet and the Cleveland Orchestra. He made the chaconne, which had originally been more static, into a more goal-oriented form, with a substantial orchestral build-up that finally leads to a slow section where the chaconne bass is replaced by a single sustained note, or pedal. Over this pedal unfolds the final statement of the work's melodic material, slowly disintegrating in the fleeting sounds of three solo violins as the soloist adds a second pedal tone to that of the orchestra and holds it to the end.

The title *On Opened Ground* is a homage to Seamus Heaney, who published his collected poems under the title *Opened Ground* in 1998. Turnage is a great admirer of the Irish poet (who won the Nobel Prize for Literature in 1995), and he has a special affinity for things Irish – witness his opera *The Silver Tassie*, based on a play by Sean O'Casey. Turnage does not imply any specific connections with Heaney and his work. Yet he may subconsciously have followed the poet, who is fond of the sonnet form and many different types of rhyme and meter, in using certain elements of tradition in otherwise entirely contemporary contexts.

© Peter Laki

Frieze

Mark-Anthony Turnage's *Frieze*, for large orchestra, was written in the spring of 2012, in response to a joint commission from BBC Radio 3, the Royal Philharmonic Society and the New York Philharmonic in celebration of the bicentenary of the RPS. For its premiere by the National Youth Orchestra of Great Britain at the BBC Proms in August 2013, the work was programmed alongside Beethoven's Ninth Symphony, which early in its history the Society helped to bring into being. Turnage said at the time that Beethoven 'has always meant a huge amount to me since the age of nine', and had figured largely in his recent listening. So he chose to write a piece with the overall four-movement outline of a Beethoven symphony (the scherzo second as in the Ninth), in which each movement would be a self-contained, unified entity – 'about one idea, as in Beethoven'. The title is a reference to the *Beethoven Frieze* by the Austrian artist Gustav Klimt, a series of frescoes inspired by the finale of the Ninth Symphony which was painted in 1902 on the walls of the Vienna Secession Building (and which Turnage had seen in a full-size reproduction in a Milan exhibition). The piece was a 60th-birthday present to the composer's teacher and mentor Oliver Knussen – who, Turnage said in 2013, 'didn't like Beethoven in his youth but is now liking his music more and more'.

The work begins with its clearest allusion to Beethoven's Ninth, a quotation of the Symphony's bare opening tremolo fifths (later reinforced by a fleeting reference to a motif from the Beethoven in the double basses). The fifths permeate this opening movement, either alone or at the heart of more complex chords. Initially, they provide the harmonic landscape from which a smooth melody emerges in the bass register and blossoms amidst changing figuration. In its later stages, the movement acquires some jazzy syncopated rhythms, notably in a trumpet melody which is twice treated in canon.

The second movement is a scherzo in 9/8 time, beginning with repeated sinister eruptions in the bass register, separated, as in the scherzo of the Ninth Symphony, by silences. There are two contrasting interjections led by the brass marked 'Suddenly loud and raucous'. As in the Ninth, there is a trio section in a contrasting metre, here 4/4, with smooth woodwind phrases answered by solo strings. This is followed by a compressed, subdued reprise of the scherzo.

The slow third movement begins with a double strand of melody on high, quiet first violins and woodwind, accompanied by ringing fifths and fourths; this episode later opens out into four-part polyphony, without a change of colour. A new section opens with a melody for violins and oboe which is a roughly upside-down version of the second theme of the slow movement of the Ninth. And there is a more general allusion to Beethoven's methods in the way a downward-curling

phrase in triplet rhythms spreads across the following series of more volatile episodes, and persists under the reprise of the initial double-stranded melody on muted trumpets and horns.

The finale resembles many of Beethoven's finales, such as that of the Seventh Symphony, in being an exercise in sustained rhythmic energy: the running semiquaver movement of the melodic line is maintained almost throughout, with none of Turnage's usual gear-changes of tempo. The jagged syncopations at the very start of the movement return from time to time in short refrains, before coming into their own in the frenetic coda.

© Anthony Burton

Mark-Anthony Turnage

A composer of international stature, Mark-Anthony Turnage is indisputably among the most significant creative figures to have emerged in British music of the last three decades.

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Ben Gernon

British conductor Ben Gernon is praised repeatedly for his effortless authority on the podium, his drive and command of the orchestra and his incisive, heart-felt and evocative interpretations. Gernon has already conducted many of the world's major orchestras including the Czech Philharmonic, Oslo Philharmonic, Los Angeles Philharmonic, Chicago and BBC Symphony orchestras and he is now working increasingly in the opera house. In 2017 Gernon took up the position of Principal Guest Conductor of the BBC Philharmonic Orchestra, one of the youngest conductors to have held a titled position with a BBC orchestra. In 2018, he conducted them in a televised performance at the BBC Proms and returned with them for two concerts in 2019.

In 2019/20, Gernon makes debuts with the Frankfurt Radio Symphony, Netherlands Philharmonic, Hallé, Adelaide Symphony and West Australian Symphony orchestras, amongst others. He returns to the Los Angeles Philharmonic at the Hollywood Bowl, the Royal Swedish Opera, Orchestre National du Capitole de Toulouse for his third visit in consecutive seasons, as well as several performances in London with the BBC Symphony Orchestra.

Equally at home in the opera house, Gernon made his debut in 2018/19 at English National Opera conducting Simon McBurney's production of *The Magic Flute* and returned to Royal Swedish Opera for a new production of *Madama Butterfly* following his debut the previous season with *The Magic Flute*. Previous operative productions have included *Barber of Seville* with Glyndebourne Touring Opera and *The Marriage of Figaro* at Stuttgart Opera.

Recent highlights have included many significant debuts across the globe with orchestras such as the Vienna Symphony, Royal Stockholm Philharmonic, DSO Berlin, Munich Chamber, Royal Liverpool Philharmonic and Swedish Chamber orchestras, as well as regular engagements with most of the UK's orchestras, including the Philharmonia, City of Birmingham Symphony Orchestra, and the Scottish Chamber Orchestra at the BBC Proms on the occasion of Sir Peter Maxwell Davies's 80th Birthday. He has recently made two recordings, with the Czech Philharmonic for Signum Records and with the BBC Scottish Symphony for Hyperion. Ben Gernon studied at the Guildhall School of Music and Drama with Sian Edwards, with whom he still works closely, and with Sir Colin Davis, who was a profoundly influential figure in Gernon's musical development.

Ana Dunne-Sequi

Ana Dunne-Sequi was born in Madrid, where she studied with Avri Levitan at the Centro Integrado de Música Padre Antonio Soler. She graduated from the Royal College of Music with a Bachelor's degree in July 2019 having been taught by Yuri Zhislin. She is currently studying at the RCM with Nathan Braude for a Masters degree as a Leverhulme Arts Scholar. She has worked with renowned conductors including Bernard Haitink, Rafael Payare and Lawrence Foster, and received solo and chamber music masterclasses from Tabea Zimmermann, Lawrence Power and Thomas Zehetmair amongst others. As a soloist, she has performed Telemann's Viola Concerto with the El Escorial Baroque Orchestra. Ana has performed with Maxim Vengerov, the Sacconi Quartet and Thomas Carroll. Recently she was invited to take part in the Musethica – International Chambermusic Festival Berlin, and also took part in The Thinking Musician course and festival in Italy. Ana was a member of the Artha Quartet with whom she performed in venues and festivals such as the Tate Modern Gallery, Chipping Campden Festival, Musethica – International Chambermusic Festival, and Wigmore Hall. Ana was awarded first prize in the RCM Viola Competition 2018 and the Bach Prize for the best interpretation of a solo piece in the RCM Viola Competition 2019. She is a recipient of the Helen Just and Susan Connell Prize and the Sacconi Quartet Prize (as a member of the Artha Quartet). In 2018/19 she took part in the English National Opera Evolve Scheme. Ana is playing a Johannes Tononi viola made in c1737, kindly on loan from Florian Leonhard Fine Violins.

RCM Symphony Orchestra

The Royal College of Music Symphony Orchestra plays with conductors and musicians of the highest international stature, and is frequently invited to perform in prestigious venues across London and beyond. The orchestra also performs regularly at its home in South Kensington, and its concerts are broadcast live to an international audience via the RCM website. Equally at home in classical, romantic and contemporary repertoire, the RCM Symphony Orchestra enjoys close relationships with some of the world's most celebrated conductors, including Bernard Haitink, Vladimir Jurowski, Vladimir Ashkenazy, John Wilson and Jac van Steen. Their willingness to return is evidence of the consistently high standards of playing that the RCM orchestral musicians achieve.

The members of the RCM Symphony Orchestra are some of the world's very best young instrumentalists. They have chosen to study at the RCM because of its unrivalled blend of superlative teaching, extensive performance opportunities, and close connections with the orchestral profession. In addition to the many professors who are active professional instrumentalists, the RCM participates in side-by-side and other experience schemes with, amongst others, the BBC Symphony Orchestra, the London Symphony Orchestra, the Orchestra of English National Opera, the Philharmonia, the Royal Philharmonic Orchestra and the Chamber Orchestra of Europe. This enables students to experience professional conditions and achieve professional standards before they graduate. The RCM's long tradition of high-quality orchestral training has launched the careers of many distinguished orchestral players over several decades.

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 800 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. A further development is the growing schedule of live-streamed concerts and masterclasses which can be viewed on www.rcm.ac.uk.

The RCM would like to thank the following orchestral coaches:

Gaby Lester (violin and tutti strings)

Caroline Harrison (viola)

Tim Gill (cello)

Caroline Emery (double bass)

Adam Hickox (tutti strings)

David Hockings (percussion)

Stephen Fitzpatrick (harp)

Adam Hickox (woodwind, brass and tutti woodwind, brass, percussion, harp & keyboard)

Garth Knox (solo viola)

Violin I

Auguste Janonyte
Juhee Yang
Alvin Chan
David Horvat
Alice Apreda Howell
Marsha Ford
Maxence Bretel
Mina Haghbini
Shoshannah Sievers
Alex Collins
Laura Embrey
Lu Chen
Xionguyuan Miao

Violin II

Vera Beumer
Annie Pham
Iryna Glybova
Emilia Wieczorkowska
Ricardo Brown Roger
Katie Mazur
Ziluo Huang
Amy Huang
Yaqi Yao
Nanzi Li
Jimi Liu
Weiyi Lyu

Viola

Sergio Insuasti
Tiffany Cheng
Connie Pharoah
Nils Jones
Toby Warr
Georgie Davis
Zimon Huld
Charis Morgan
Clem Pickering
Joanna Patrick

Cello

Findlay Spence
Samuel Ng
Niki Moosavi
Izabela Stefanska
Rachel Leigh
Sarah Chan
Alexa Palmer Campiglia
Haiyang Hu
Rozalia Sobecka
Theodore Baujard

Bass

Dan Tancredi
Peter Farthing
Jon Mendiguchia
Phoebe Clarke
Danny Cleave
Yuan Gao
Ketan Curtis
Sam Grade

Flute

Marco Leung (pic/alto)
Yulei Bian (pic/alto)
Taylor Poenicke (pic/alto)
Beth Stone (pic)

Oboe

Izy Cheesman (cor)
Joel Dixon (cor)
Kara Battley
Becca Whitehouse (cor)

Clarinet

Lewis Graham (E flat/bass)
Robbie Marrs (bass)
Alexander McDonald (bass)
Carlos Caballero (bass)

Bassoon

Fran Warren
Brynn Kee
Francesco Di Matteo (contra)
Axel Liden

Saxophone

Robert Finegan (sop/alto)
Yude Zhang (sop/alto)
Daniel Scott (sop)

Horn

Joel Ashford
Cameron McDonnell
Olivia Gandee
Tom Findlay
Jack Pilcher May
Peter Moutoussis
Henry Wright

Trumpet

Henry Thomas
Ruby Orłowska
Rebecca Goodwin
Ucheena Cohen-Shah

Trombone

Merin Rhyd
James Parkinson
Ed Curtis (bass)

Euphonium

Will Roberts

Tuba

Alex Miller

Percussion

Max Heaton
Felix Brodén
Dan Floyd
Alex Temple-Heald

Piano/celeste/electric piano

Avishka Edirisinghe
Iain Clarke
Michaela Livadiotis

Harp

Llywelyn Jones
Lena Reifland

Personnel correct at the time of going to print.

Italics denote section principals.

‘Your generosity provides our students with the opportunities they need for success as world-class musicians. Thank you for your support.’

Geoffrey Richards HonRCM
Chairman of the More Music Campaign



Patron

Her Majesty The Queen

President and Patron of the More Music Campaign

His Royal Highness The Prince of Wales

Chairman

Lord Black of Brentwood

Director

Professor Colin Lawson CBE FRCM

Chairman of the More Music Campaign

Geoffrey Richards HonRCM

Director of Development and Alumni Engagement

Lily Harriss HonRCM

Head of Supporter Engagement

Emma Adlard

The Royal College of Music is a registered charity no 309268





RUSH HOUR CONCERT
Thursday 30 January, 6pm
East Parry Room



For the benefit of musicians and audience members, please turn off your mobile phone.



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The RCM films many events and by attending you consent to any photography or recording. See www.rcm.ac.uk/recordingpolicy for our Public Recording Policy.

Latecomers will not be allowed into the auditorium until a suitable break. In the interests of safety, sitting or standing on the steps or floors is strictly prohibited. Thank you for your co-operation.

Programme details correct at time of going to print.

RUSH HOUR CONCERT

Thursday 30 January, 6pm

East Parry Room

Chopin (1810–1849)	Piano Sonata no 3 in B minor op 58 <i>i Allegro maestoso</i> <i>ii Scherzo. Molto vivace</i> <i>iii Largo</i> <i>iv Finale. Presto, non tanto - Agitato</i>	27'
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Dominic Doutney piano MMus2

* * *

JS Bach (1685–1750)	Suite for solo cello no 2 in D minor BWV 1008 <i>i Prelude</i> <i>ii Allemande</i> <i>iii Courante</i> <i>iv Sarabande</i> <i>v Menuet 1</i> <i>vi Menuet 2</i> <i>vii Gigue</i>	22'
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Nina Rivas cello BMus1

RCM CHAMBER MUSIC: RUSH HOUR CONCERT

Monday 3 February, 6pm | Grove Room

Mozart Piano trio in G major k 564

Melvin Solomon Sonatina for soprano saxophone and piano

Glière Eight pieces for violin and cello

Tickets free but required | RCM Box Office 020 7591 4314 |
www.rcm.ac.uk/events



HARLEM QUARTET

Friday 31 January, 7.30pm

Amaryllis Fleming Concert Hall



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Programme details correct at time of going to print.

Our More Music: Reimagining the Royal College of Music Campaign will deliver much-needed new performance spaces, additional scholarships and improved accessibility and facilities. If you would like to support the next chapter of RCM history with a donation to the More Music Campaign, you can complete a donation form, available from our Front-of-House staff, make a gift at www.rcm.ac.uk/donate or use the contactless donation points in our new entrance. Every gift of every size resonates. Your support will help pave the way for more music.

If you would like to find out more about the Campaign and ways to support please contact:

Development and Alumni Engagement

+44 (0)20 7591 4353

moremusicappeal@rcm.ac.uk

www.rcm.ac.uk/moremusic

Thank you for your continued support of the Royal College of Music. We hope you enjoy this evening's performance and look forward to welcoming you to another event soon.



HARLEM QUARTET

Friday 31 January, 7.30pm

Amaryllys Fleming Concert Hall

William Grant Still (1895–1978)	Lyric Quartet <i>i The Quiet One</i> <i>ii The Sentimental One</i> * * *	10'
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Mozart (1756–1791)	String Quartet in F major 'Prussian' K 590 <i>i Allegro moderato</i> <i>ii Andante</i> <i>iii Menuetto & Trio. Allegretto</i> <i>iv Allegro</i>	27'
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Harlem Quartet

Ilmar Gavilán violin | Melissa White violin | Jaime Amador viola | Felix Umansky cello

* * *

INTERVAL (15')

* * *

Mozart (1756–1791)	Clarinet Quintet in A major K 581 <i>i Allegro</i> <i>ii Larghetto</i>	16'
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Magdalenna Krstevska clarinet | Ilmar Gavilán violin | Birgit Born violin | Jaime Amador viola | Meera Raja cello

* * *

Mozart (1756–1791)	Clarinet Quintet in A major K 581 <i>iii Menuetto & Trio I, II</i> <i>iv Allegro con Variazioni</i>	16'
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Carlos Caballero clarinet | Elvina Auh violin | Melissa White violin | Toby Warr viola | Felix Umansky cello

Lyric Quartet

Born in 1895 William Grant Still was a prolific composer with an oeuvre of nearly 200 works including five symphonies and nine operas. He studied with George Whitefield Chadwick and Edgard Varèse and became strongly associated with the Harlem Renaissance movement of the 1920s.

The Lyric Quartet, from which we hear two movements tonight, is a relatively mature work from 1960 and is described by the composer as a series of character studies. The first movement, the *Sentimental One* is, as the title suggests, unashamedly romantic, with broad, expansive melodies mingling with delicate folk-like motifs to create a sense of pathos and nostalgia. The *Quiet One*, opens with an oscillating homophonic gesture, tentative and measured, before broadening out into a more plaintive, lyrical middle section. The chordal texture returns towards the end of the movement, acting this time as an accompanying figure for singing solos from the viola and violins that draw the movement to a close.

String Quartet in F major 'Prussian' K 590

The financial difficulties that Mozart endured during the final, turbulent, years of his life are encapsulated by the genesis of his String Quartet K 590. It was intended to have been the third of six that the composer was due to dedicate to King Frederick William II of Prussia. However, after its completion, a frustrated Mozart wrote to his friend and supporter, Michael von Puchberg describing how he had been "obliged" to give away the quartets "for a mere song in order to have cash in hand to meet my present difficulties."

However, the figure of the avid amateur cellist Frederick still looms large in the composition of the quartet, with strong, prominent cello lines clearly designed to bring the King into greater prominence. The mature Mozartian style is clear throughout with more free thematic organization and a final movement of virtuosic, wild abandon, which brings to a close the composer's final completed string quartet.

Clarinet Quintet in A major K 581

The Clarinet Quintet is one of three pieces that Mozart wrote for his friend Anton Stadler – the other two being the Kegelstadt Trio and the Clarinet Concerto. He was a fellow Freemason of Mozart, and a close friend. Their nicknames for each other, dreamt up on a long stage-coach journey to Prague, were Natschibinitshibi (Stadler) and Punktititi (Mozart). Around 1788, Stadler collaborated with the clarinet maker Theodor Lotz to extend the range of the clarinet down a major third to the C below middle C. The resulting extended instrument is now known as a Bass Clarinet but we know little about its original appearance. Mozart wrote both his Clarinet Concerto and this work, 'Stadler's Quintet', for the new Bass Clarinet in A, but both autographs are lost.

The quintet was first published by Johann André in 1802, with changes to fit the range of the more common clarinet in A, so it is not clear exactly what Mozart wrote. There is much conjecture over what might have been played in early performances: for example in bar 41 of the first movement the Bassett Clarinet can descend 3 octaves from written C, concert A to rich depths inaccessible to a conventional modern instrument. Basset clarinets with modern keywork have been made since the 1950s in order to perform Mozart's works closer to the composer's intentions. The quintet dates from 1789, two years before Mozart's death, and is contemporary with *Così fan tutte* and the first two of the "Prussian" string quartets (K.575 & 589). In style, it belongs more with earlier works of the 1780s than with the more economic, austere and contrapuntal style of his later works. The quintet is deservedly one of Mozart's best-loved works and shows Mozart's extraordinary ability to exploit the varied sides of the newly-created instrument's character: by turns, lyrical, sombre, jaunty, threatening. The strings have a generous share in the glories of the piece, introducing both main themes in the first movement and having the whole of the first of two Trios to themselves. The viola in particular matches the clarinet for poignant lyricism in the third of the last movement's variations; perhaps Punkititi was showing Natschibinitchibi that his viola was a match for the new-fangled Basset Clarinet.

© Chris Darwin

Harlem Quartet

New York-based Harlem Quartet, currently serving a three-year residency at London's Royal College of Music, has been praised for its 'panache' by *The New York Times* and hailed in the *Cincinnati Enquirer* for 'bringing a new attitude to classical music, one that is fresh, bracing and intelligent.' It has also won plaudits from such veteran musicians as Grammy-winning woodwind virtuoso Ted Nash of the Jazz at Lincoln Center Orchestra, who declared in a May 2018 *Playbill* article, 'Harlem Quartet is one of the greatest string quartets I have ever heard. They can play anything.' Since its public debut at Carnegie Hall in 2006, the ensemble has thrilled audiences and students in 47 states as well as in the UK, France, Belgium, Brazil, Panama, Canada, Venezuela, Japan, and South Africa.

Harlem Quartet has three distinctive characteristics: diverse programming that combines music from the standard string quartet canon with jazz, Latin, and contemporary works; a collaborative approach to performance that is continually broadening the ensemble's repertoire and audience reached through artistic partnerships with other musicians from the classical and jazz worlds; and an ongoing commitment to residency activity and other forms of educational outreach. The quartet's mission is to advance diversity in classical music, engaging young and new audiences through the discovery and presentation of varied repertoire that includes works by minority composers. Passion for this work has made the quartet a leading ensemble in both educational and community engagement activities.

Harlem Quartet was founded in 2006 by The Sphinx Organization, a national non-profit dedicated to building diversity in classical music and providing access to music education in unprivileged communities. In 2013 the quartet completed its third and final year in the Professional String Quartet Training Program at New England Conservatory, under the tutelage of Paul Katz, Donald Weilerstein, Kim Kashkashian, Miriam Fried, and Martha Katz. The quartet is represented worldwide by Sciolino Artist Management, www.samnyc.us.

The Harlem Quartet Residency is generously supported by Victoria, Lady Robey OBE HonRCM and the Freakley family.

Magdalenna Krstevska clarinet

Clarinetist Magdalenna Krstevska is steadily paving her way as one of Australia's leading young musicians. Her accolades include the Australian National Young Virtuoso and the 3MBS Young Performer of the Year awards.

Magdalenna has performed extensively throughout Australia, playing on most major stages as an orchestral clarinetist, chamber musician and as a soloist in nationwide competitions. She has toured on numerous occasions to Europe and China with the Sydney Symphony and Australian Youth Orchestras, performing in such halls as the Concertgebouw Amsterdam, Berlin Philharmonie, Hamburg Elbphilharmonie, and Vienna Konzerthaus.

After graduating from the Melbourne Conservatorium of Music with First Class Honours in 2015, Magdalenna completed the Professional Performance Programme at the Australian National Academy of Music. In 2018, she was selected into the prestigious Sydney Symphony Orchestra Fellowship program.

In September 2019, Magdalenna commenced her Master of Performance at the Royal College of Music with the generous support of a Wilkins-Mackerras Award and an Australian Music Foundation Nora Goodridge Developing Artist Award.

Birgit Born violin

Estonian violinist Birgit Katriin Born has been studying in the United Kingdom since 2016 at Chetham's School of Music with Jan Repko, with whom she currently continues her studies at the Royal College of Music as an ABRSM Scholar. She has won numerous national and international competitions, including a scholarship of the Maxima competition "Future Talent 2013", participated in many summer academies, like the Astona International Summer Academy, the Pärnu Music Festival&Järvi Academy, and played in masterclasses with leading violin teachers like Mauricio Fuks, Stephan Picard, Viktor Tretyakov, and others. Birgit especially enjoys playing chamber music, her recent collaborations include performing with well-known conductor Gábor Takács-Nagy at RNCM Chamber Music Festival. Since 2019, she is also a member of the European Union Youth Orchestra. In June 2018, Birgit had the opportunity to perform in Buckingham Palace for His Royal Highness Prince Edward.

Meera Raja cello

Meera Priyanka Raja is a cellist at the RCM studying with Professor Alexander Chaushian. She studied at Bancroft's School where she held a Music Scholarship and was further awarded an 'Excelling in Arts Award' for talented musicians. Meera has performed as a soloist and chamber musician across the UK and Europe. She regularly performs with her piano trio, Trio Rouge; they reached the semi-finals of the Royal Overseas League Chamber Music Competition in 2017. Meera played in the award-winning West End Musical 'Bend it like Beckham' and New Musical, 'Beyond the Fence.' She subsequently performed as a solo cellist in a touring theatre production of E.M. Forster's novel 'A Passage to India.' She has performed live on BBC radio3's 'In Tune' programme with tabla player Kuljit Bhamra MBE.

Meera is supported by the Musicians' Company Lambert Mentorship Scholarship and the Henry Wood Accommodation Trust. She is also a Help Musicians UK Postgraduate Award Holder.

Carlos Caballero clarinet

Spanish clarinetist Carlos Caballero is developing his musical career both as a soloist and as an orchestral musician. In this last year, he was awarded the BBC Symphony Orchestra Pathway Scheme. Recently, he has collaborated with professional orchestras from Spain such as Royal Seville Symphony Orchestra, City of Granada Orchestra and Cordoba Orchestra. In his most recent experiences as a soloist, he has performed Weber Clarinet Concerto No.1 with the Cordoba Youth Orchestra, Mozart Clarinet Concerto with the Orquestra Clássica do Soul and has recorded the CD Med in Love with the World Youth Orchestra. Carlos studied at the Academy of Orchestral Studies Barenboim-Said Foundation with Piotr Szymyslik, as well as at the High Conservatory of Sevilla with Antonio Salguero. He is currently studying at the Royal College of Music of London for a Master of Performance with Richard Hosford and Tim Lines, generously supported by the Leverhulme Arts Scholarship.

Elvina Auh violin

Korean American violinist Elvina Auh is a Geoffrey Boyes Memorial Scholar currently studying at the Royal College of Music with Mark Messenger, Alina Ibragimova and Alexander Gilman. She previously studied at the Menuhin School with Lutsia Ibragimova and at the New England Conservatory in Boston with Miriam Fried and Paul Biss. Elvina has participated and won prizes from national and international competitions worldwide including the Menuhin Competition, Oleh Krysa Competition, Postacchini Competition and the Zhuhai International Mozart violin competition. She has also performed in masterclasses with great musicians such as Augustin Dumay, Boris Kuschmir, Lukas Hagen, and Pavel Vernikov. Since then, she was invited to play in a number of concerts, recitals and festivals in the UK – (appearing at Wigmore

Hall and Menuhin Hall), Spain, Bulgaria, Turkey, Korea, Germany, Belgium, Ukraine, China and Singapore.

Toby Warr viola

Toby Warr is currently in his second year of study with Nathan Braude at the Royal College of Music, having previously learnt with Susan Appel. He has performed extensively around the UK in many of the country's leading venues, including the Royal Albert Hall, Royal Festival Hall, Barbican, Snape Maltings and Bridgewater Hall, under the likes of Sir Mark Elder, Vladimir Jurovsky and Sir George Benjamin. As a soloist, Toby has performed the Stamitz Viola Concerto and Bruch Romanze and is looking forward to playing the Bruch Double Concerto this Easter and the Walton Viola Concerto next season with the Elstree Mozart Players. He is also a committed chamber musician, performing regularly with the Morassi Quartet at the RCM and further afield. Toby plays on a modern German viola by Wilhelm Brückner.

RCM CHAMBER MUSIC: THE GIFT OF MUSIC: RCM STRING INSTRUMENT COLLECTION

Monday 10 February, 6.00pm | Amaryllis Fleming Concert Hall

The Gift of Music series continues with a celebration of some of the most important instrument donations received by the Royal College of Music.

The collection includes a 1741 violin made by Guadagnini, a 330-year-old Cremonese violin made by Carlo Tononi, a Neapolitan violin by Nicolaus Gagliano and a fine Venetian cello by Matteo Goffriller.

Afterwards there will be an opportunity to talk to our musicians and take a closer look at some of this very special collection in a post-concert display.

OPERA SCENES

5.30pm | 31 January 2020
Britten Theatre

Director Ella Marchment
Conductor Audrey Hyland
Pianist Ian Tindale

Find other events at www.rcm.ac.uk/events



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Production Team

Director
Ella Marchment

Conductor
Audrey Hyland

Pianist
Ian Tindale

Lighting
Ralph Stokeld
Rachel Astall

Production Manager
Paul Tucker

Stage Management
Otilie Kark
Sabrina Buck

Head of Stage
Matthew Gorman

Set and Props
Britten Theatre Workshop

Head of Costume
Jools Osborne

Costume Designer/Supervisor
Alice Lessing

Costume Assistants
Christine Hayward
Evelien Coleman

Makeup, Hair and Wigs
Martine Jones
Jess Richardson-Smith
Neil Rothwell
Sophie Russell

Shing-Ho Lau
Pianist for *L'Italiana in Algeri*

Mengqiao Liu
Pianist for *Le nozze di Figaro*

Avi Taler
Conductor for *Le nozze di Figaro*

Mari Minoda
Violin

Maya Persson
Flute

Hattie Butterworth
Cello

Ana Manastireanu
Harpsichord

RCM Triple Bill

7:00pm | Britten Theatre

16, 17, 19, 21 March 2020

Michael Rosewell conductor
Olivia Fuchs director
Anna Yates designer
Jake Wiltshire lighting designer

L'enfant Prodigue, Debussy

Les Illuminations, Britten

L'heure espagnole, Ravel

Tickets: £10, £20, £30, £40, £50

Tickets available from the Royal College of Music Box Office
www.rcm.ac.uk/events/boxoffice/ | + 44 (0)20 7591 4314

RCM Opera Scenes

5:30pm | Britten Theatre | Tickets free but are required

7 February

Director -Saffron van Zwanenberg
Conductor Natalie Murray Beale
Pianist Sebastian Wybrew

11 February

Director Matthew Monaghan
Conductor Michael Lloyd
Pianist Christina Lawrie

Tickets are free and available from the Royal College of Music Box Office
www.rcm.ac.uk/events/boxoffice/ | + 44 (0)20 7591 4314

Cast

Rebecca Leggett
Manase Latu
Edward Kim
Stephanie Hershaw
Hugh Cutting
Ffion Edwards
Matthew Keighley
Zahid Siddiqui
Humphrey Thompson
John Lee
Olivia Brett
Zwakele Tshabalala
Charlotte Bowden
Emma Roberts
Ana Beard Fernandez
Edward Jowle
Esme Bronwen-Smith
Rebekah Jones
Andrew Bearden Brown
Emily Scott
Leilani Barratt
Holly-Marie Bingham

The Barber of Seville ROSSINI

Rosina Rebecca Leggett

Count Manase Latu

Figaro Edward Kim

As the clock strikes midnight The Count (disguised as Lindoro), and the local barber Figaro make their way to meet with Rosina on her veranda. However, despite having travelled through a storm on their arrival they are greeted by a furious Rosina who is convinced that Lindoro has been sent by The Count in order to abduct her.

In the midst of this accusation The Count is forced to reveal that Count Almaviva and Lindoro are one and the same person, and that the adopted disguise of his nobility a means of testing the genuineness of Rosina's feelings.

The Count proposes to Rosina, but they are disturbed by each lights and are forced to make an escape from the house in which Rosina has been kept as a ward towards a new life in which they can live as one.

Goyescas

Rosario Olivia Brett

Fernando Zwakele Tshabalala

In the dead of night Rosario waits for the arrival of her lover Fernando in the woods. However, when he does arrive their tête-à-tête becomes fuelled by jealousy, frustration, pain, and suspicion. Despite Rosario's constant reiterations of her faithfulness to Fernando, he is blinded by his own inability to believe that someone so beautiful would not exercise it over other men.

We are constantly reminded of the perilous impulsiveness of a man overwhelmed with love in the case of Fernando, as the scene revolves around Rosario's desire to prevent the imminent duel that Fernando has challenged Paquiro too, as an incorrect reaction to thinking he was flirting with Rosario.

After finally quelling Fernando's jealous temperament, Rosario and Fernando finally restore a sense of peace between them, only to be disturbed by the sound of Paquiro passing through the woods on his way to the duel. With this reminder of duty, Fernando pushes Rosario away and refuses to take heed of her desire for him to abandon the duel entirely. Unfortunately Fernando does not heed Rosario's requests and runs off in order to confront his jealousy, ultimately placing his life on the line.

The Cast



Rebecca Leggett



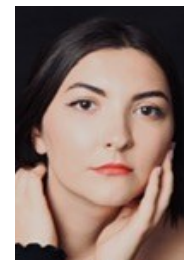
John Lee



Manase Latu



Holly-Marie Bingham



Emma Roberts



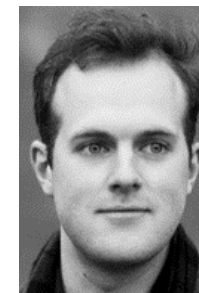
Emily Scott



Esme Bronwen-Smith



Zahid Siddiqui



Humphrey Thompson

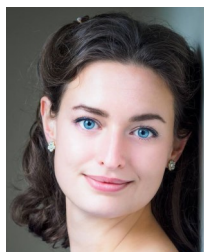


Zwakele Tshabalala

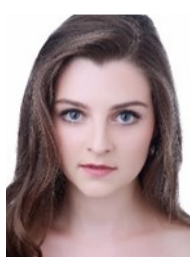
The Cast



Leilani Barratt



Olivia Brett



Charlotte Bowden



Andrew Bearden
Brown



Hugh Cutting



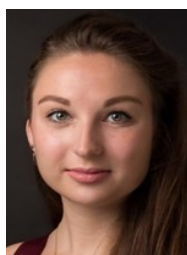
Ffion Edwards



Ana Beard
Fernandez



Stephanie Hershaw



Rebekah Jones



Edward Jowle



Matthew Keighley



Edward Kim

L'Italiana in Algeri

Isabella

Taddeo

ROSSINI

Esme Bronwen-Smith

Edward Jowle

On a sizzling Algerian morning Taddeo continues to dote on Isabella (whom he has followed from Italy to Algeria whilst she looks for her love Lindoro). However, the heat and travelling have taken their toll on even ever-patient Taddeo, and the two proceed to bicker as Isabella embarks on her own personal mission to search for Lindoro – by accepting an invitation to a Harem, and dressing up in an outfit which will render her right at home there.

Taddeo bemoans the plan, yet begrudgingly comes to Isabella's aid, whilst lamenting his own role of carer-in-chief on their adventures. Isabella flippantly rebukes all of Taddeo's moaning and groaning by complaining that he is unbearable company, and encourages him to leave. Irritated by Isabella's apparent immaturity and inability to understand the extent of his commitment to her Taddeo rises to Isabella's cattish argument by biting back.

Furious with each other the pair separate, yet rapidly come to realise how co-dependent they have become on each other for stability, support, companionship – and even – banter. With this new awareness Taddeo and Isabella reach a resolution where they decide to proceed to the harem dressed up as an uncle and niece. They prepare for this new adventure, but remain unsure as to which direction to head in order to start it.

Le nozze di Figaro

Countess

Susanna

MOZART

Emily Scott

Leilani Barratt

The Countess is feeling rejected by her husband whose attentions have been largely diverted to her younger servant Susanna. However, Susanna does not welcome these attentions as she is currently engaged to be married to Figaro.

Together, the Countess and Susanna have been plotting means in which to capture the Count and to frame him for his womanising ways. The Countess believes that the best way for her to confront the Count's philandering streak is for her and Susanna to switch clothes and for her to disguise herself as the younger servant and to catch the Count first hand whilst he seeks to undermine their relationship.

In this scene the Countess invites Susanna to compose a letter to the Count, and dictates the content that should be contained within it.

They put the finishing touches to the letter but are disturbed by the sound of someone coming.

Sweeney Todd

Mrs Lovett

Sweeney

Pirelli

SONDHEIM

Rebekah Jones

Edward Jowle

Andrew Bearden Brown

Pirelli sends his assistant to sell his wares in the street outside his pop-up store in Victorian London, and Sweeney Todd and Mrs Lovett stop to examine the bottles of lotion that are being marketed as high-end products. Whilst the assistant is hard at work Pirelli remains inside the shop practicing his imitation French accent and public performance to his imagined adoring crowds.

Pirelli's act is disturbed by Sweeney Todd's complaint that the "Elixir" that he is selling outside "smells like piss". Immediately Pirelli feels personally challenged by the offensive remark and takes to the street in order to locate the man who had the cheek to scorn him.

Sweeney Todd is quick to confess that he made the public complaint, but justifies himself when he shows Pirelli his bespoke razors. To further back up his authority to make the complaint Todd challenges Pirelli to a "shave-off". Fearing that he will be perceived as a coward if he does not acquiesce, Pirelli agrees.

Both parties pile into the shop where Pirelli calls back his assistant, and a stranger is enlisted and offered a free shave by Todd. However, Todd is harbouring a deep-rooted rage given that he has spent the last ten years in exile where he has been serving a sentence for a crime that he did not commit. In close proximity to the scene we are watching now Todd has been told that his daughter is now the ward of the judge who incorrectly sentenced him, and his wife has died. Burning with anger at the injustices of the world whilst Pirelli clumsily shaves his subject Todd vows to take revenge, eventually exploding towards his shaving subject.

A mess ensues leaving only Sweeney Todd and Mrs Lovett (who is infatuated with Todd herself) to make a pie out of the meat, as they explore an excellent prospect for a new business venture.

Conductor Audrey Hyland



Audrey studied at the Royal Scottish Academy of Music and Drama and the Guildhall School of Music and Drama, winning all the major awards for accompaniment and chamber music. She completed further study at the Banff Centre for the Arts in Canada, and at the Britten Pears School in Aldeburgh, where she became a staff accompanist and coach.

In 1999 Audrey joined the coaching staff at the Royal Academy of Music and enjoyed almost two decades of teaching there. She was awarded an honorary ARAM in recognition of her outstanding contribution to the opera department, and was subsequently appointed Head of RAM's prestigious Song Circle in 2011. As a guest coach, she works for the Jette Parker Young Artists Programme, Royal Opera, Samling Foundation masterclasses, Solti repetiteur course in Italy, and regularly gives masterclasses in Denmark, Seoul and Canada. She has also conducted performances of *Cenerentola*, *Magic Flute*, *Così*, *Semele* and *L'Elisir* for Jackdaws Music Education Trust and *La bohème* for Vivo D'Arte.

She is a founder member of the recital group Songsmiths. With their reputation for innovative programming, they recently received great critical acclaim for their Wigmore Hall debut. She regularly performs with exciting artists such as Elisabeth Watts, Mary Bevan, Sarah-Jane Brandon, Christopher Ainslie, Nicky Spence, Gareth John and Jonathan Lemalu. Recent recitals include appearances at Musée d'Orsay Paris, Wigmore Hall, St John's Smith Square, The Sage Newcastle and at the Haddo, Lyddington and Buxton Festivals.

In September 2017 Audrey was delighted to return to the Royal College of Music, where she started her coaching career, to take up the position of Deputy Head of Vocal and Opera.

Director Ella Marchment

Ella Marchment is an opera director, cultural leader, and public speaker, who is represented by Day Macaskill of Cruickshank Cazenove in London.

In 2015 Ella became the first opera director to receive an International Opera Awards bursary, and in 2018 she was both an arts-and-culture finalist in the Women of The Year awards and a semi-finalist in the European Opera-Directing Prize.



Ella has worked throughout the United Kingdom, Europe, Scandinavia, Russia, and America, and her directing credits include *L'inganno felice* (Wexford Festival Opera); *The Turn of the Screw* and *Mad King Suibhne* (Bury Court Opera); *International Opera Awards Ceremony* (ENO London Coliseum and Sadler's Wells Theatre / International Opera Awards); *Operatic Mass Actions* (European City of Culture, AUT DK); *SWAP'ra Gala* (Opera Holland Park); *Tryl / Magic Flute* (Copenhagen Opera Festival); *Sideshows* (Sadler's Wells Studio); *Il Letto and Hathaway* (Buxton International Festival, Copenhagen Opera Festival, Grimeborn); *L'occasione fa il ladro* (CCF Glasgow, Teatro Signorelli, Teatro di Cortona); *Say Hello, Wave Goodbye* (Teatro Tuoro sul Trasimeno); *King Roger* (a film for Random Acts / Channel 4); *Salon Russe* (National Portrait Gallery); *Il Tabarro* (LSO St Luke's); *Macbeth* and *Un ballo in maschera* (Opera Integra); *María De Buenos Aires* (The Vaults London / A Curious Invitation); *Louise* and *Otello* (Buxton International Festival); *An Evening with Lucian Freud* (Leicester Square Theatre); *Stand and Deliver* (King's Head Theatre); *Rock Tosca* (Tête à Tête Festival); *Façade* and *Eight Songs For a Mad King* (Rose Theatre Kingston, Arcola Theatre, St Petersburg Philharmonia); *Triptych* (Mariinsky II); and *The Bear, Bare, and Red as Blood* (Rose Theatre Kingston, Sage Gateshead, Greyfriars Kirk, St Cyprian's).

Ella was the founder and artistic director of Helios Collective, Constella OperaBallet, SWAP'ra, and TheatreN16.

Tolomeo

Seleuce

Tolomeo

HANDEL

Stephanie Hershaw

Hugh Cutting

1960s America. An illicit final meeting for a prisoner on death row. A wife who has had to disguise herself in order to even see her love, and a man who has been wrongly accused in the eleventh hour of his life.

This scene takes Handel's Seluce and Tolomeo out of their Roman context and applies a situation in which every movement is loaded and the couple say their final goodbyes, struggling to find the right words to describe their pain. Seluce claims that if Tolomeo dies then she will die soon too – life is simply unimaginable without him, but Tolomeo refutes this idea claiming that her ability to live on will enable him to die contented.

Beyond this the couple struggle to express their true feelings as they are being watched by guards, and instead the couple harness the power of ornamentation to provide solace in a time of grave need.

Der Rosenkavalier

Sophie

Octavian

STRAUSS

Charlotte Bowden

Emma Roberts

This quintessential moment of Romantic Opera sees the Octavian arrive at Sophie's house in order to solicit the presentation of The Rose: a ceremonial Austrian tradition. The two set eyes upon each other and fall in love at first sight. The Rose becomes a metaphor for the feeling that immediately develops between the two. Sophie smells the rose, saying that it is as sweet as a greeting from Heaven itself. Octavian joins Sophie's affirmation that she will remember this moment until death.

Written on Skin

BENJAMIN

Agnès
Protector
Angel

Ana Beard Fernandez
Edward Jowle
Hugh Cutting

The Protector has called his wife Agnès into a room for supper. When she arrives she immediately realises that there is something wrong and that there is a sense of death in the air. The Protector carries in a silver dish and forces Agnès into the only place set at the table. You could cut the tension with a knife, but instead The Protector uses his knife to cut up the meat sat upon the silver dish for his wife, and invites her to eat calling her "woman". Agnès grows irate and demands that The Protector call her by her name but this only serves to infuriate him further.

After disciplining Agnès, The Protector watches as Agnès eats and then questions her opinion of the meat. She claims that the meat is "salt and sweet" and starts to suspect that there is something gravely wrong. When she questions what the meat is The Protector laughs and informs Agnès that she has just ingested the heart of her lover, whom he has murdered and decapitated in order to teach Agnès a lesson about obedience. It is whilst Agnès is eating that The Angel of The Boy who was Agnès's lover appears.

With this news a fire starts to burn in Agnès's stomach until she turns her fury on The Protector, whilst informing that nothing he can ever do "will ever take the taste of that boy's heart out of [her] body". A fight between Agnès and The Protector ensues until the Angel interferes, transforming the time of the scene and turning its protagonists into his puppets.

The Angel drives the concluding action by conducting it around him, illustrating the fate of both Agnès and the Protector, becoming the agent of both life and death. As he concludes the story of Agnès returning to the ground "with the heaped up dead" he rests his head, exhausted with the responsibility of his involvement with the fate of so many lives.

Les Indes Galantes RAMEAU

Zima Stephanie Hershaw
Adario Zahid Siddiqui

It is midnight the following night from where we started and Zima has run away from a ball in which she has caught her boyfriend kissing another woman. She is heartbroken and the only place where she can find peace is in the most happy natural habitat – the forest.

As she sheds a tear a statue nearby comes to life and Zima sees Adario for the first time. She is scared of him but when she realises that he is friendly is gradually drawn to him. Adario informs her that he is able to make magic in the woods and invites her to watch a demonstration as to how he can give the loneliest of hearts what they desire if they only dare to dream.

Ariadne auf Naxos STRAUSS

<i>Zerbinetta</i>	Ffion Edwards
<i>Brighella</i>	Matthew Keighley
<i>Scaramuccio</i>	Zahid Siddiqui
<i>Harlequin</i>	Humphrey Thompson
<i>Truffaldino</i>	John Lee

Meanwhile, in opposition to the single-mindedness of Kitty's pursuit, Zerbinetta vivaciously encourages as many suitors as possible to shower compliments upon her. Harlekin – who has also been observing the behaviour of Kitty – makes fun of Kitty's emotional support, and instead offers himself as sensory and immediate gratification.

Zerbinetta enjoys Harlekin's advances, yet is conscious that there is someone in the orchestral pit who might be observing them. Harlekin protests that that is nothing to be worried about and grows increasingly determined to seduce Zerbinetta.

However, he is interrupted by the arrival of Brighella, Scaramuccio and Truffaldin, who also fancy their chances at seducing Zerbinetta too. After realising that he must try to outwit the other suitors, the quartet work together to advise Zerbinetta to leave damsels in distress alone as they are beyond help.

Whilst Brighella, Scaramuccio and Truffaldin increase the fervour of their advances to Zerbinetta, Harlequin sneaks off in order to find somewhere to lure Zerbinetta to. Meanwhile, Zerbinetta questions why God made men in so many delicious different shapes and sizes, and expresses that she simply cannot choose one. She enjoys the company of the men, whilst Harlekin waits for her to come and join him.

Zerbinetta teases the men to the extent that they fall entirely into one of her traps and she sneaks away in order to join Harlekin and to continue where they left off. However, each of the other three remaining men each think that Zerbinetta was sneaking away to find them and are convinced that they have successfully won her heart.

After returning ready for their date with Zerbinetta each of the men come to the grave realisation that Zerbinetta has vanished. Zerbinetta and Harlequin share a duet in which the men come to understand that they have been rejected in this circumstance. They sulk and curse "the thief [Der Dieb]", before leaving in a sulk.

Doctor Atomic ADAMS

Kitty Holly-Marie Bingham

It is evening in the Oppenheimer household. Kitty Oppenheimer is on her fourth marriage and feeling sidelined to Robert Oppenheimer's race around the clock to create the first nuclear bomb. Kitty brings in Oppenheimer his evening drink, but he is too busy in his books to pay any attention to her.

Kitty tells the audience of how she wants to "tickle his brain with love...open the body's mouth....[and] stop the word..." All of this appears futile though, and Kitty's emotion builds to the point where her iteration of love for Oppenheimer falls yet again on deaf ears.

Finally Kitty manages to break through and starts to feel a sense of validity and purpose in life by supporting the dreams of her husband. The scene ends by Kitty casting Oppenheimer into the Universe to "spin the immortal coin of time". Although she is not doted upon, Kitty strongly believes her influence to be having significant impact on the efficiency of Oppenheimer's work.



Rush Hour Concert
Thursday 30 January, 6pm
East Parry Room



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Latecomers will not be allowed into the auditorium until a suitable break. In the interests of safety, sitting or standing on the steps or floors is strictly prohibited. Thank you for your co-operation.

Programme details correct at time of going to print.

Rush Hour Concert
Thursday 30 January, 6pm
East Parry Room

Chopin	Piano Sonata no 3 in B minor op 58	27'
(1810–1849)	<i>i Allegro maestoso ii Scherzo. Molto vivace iii Largo iv Finale. Presto, non tanto - Agitato</i>	
Dominic Doutney piano MMus2		

* * *

JS Bach	Suite for solo cello no 2 in D minor BWV 1008	22'
(1685–1750)	<i>i Prelude ii Allemande iii Courante iv Sarabande v Menuet 1 vi Menuet 2 vii Gigue</i>	
Nina Rivas cello BMus1		

RCM CHAMBER MUSIC: RUSH HOUR CONCERT

Monday 3 February, 6pm | Grove Room

Mozart Piano trio in G major k 564

Melvin Solomon Sonatina for soprano saxophone and piano

Glière Eight pieces for violin and cello

Tickets free but required | RCM Box Office 020 7591 4314

www.rcm.ac.uk/events



RCM AT ST MARY ABBOTS
Friday 31 January, 1.05pm

RCM AT ST MARY ABBOTS

Friday 31 January, 1.05pm

Beethoven Piano Trio in E flat major op 1 15'
(1770–1827) *i Allegro*
ii Adagio cantabile
Ariane Plantive violin | **Clelia Le Bret** cello | **Shuyi Zhang** piano

* * *

Schubert Fantasia in C major "Wanderer" 21'
(1797–1828) *i Allegro con fuoco ma non troppo*
ii Adagio
iii Presto
iv Allegro
Sonya Pigot piano

* * *

Jolivet Chant de Linos 11'
(1905–1974)
Jonathan Ma flute | **Matthew Leung** piano

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Ariane Plantive violin

Ariane Plantive graduated from Versailles Conservatoire in 2015, where she was studying the violin with Alexandre Brussilovsky. Currently she is studying at the Royal College of Music in London with Felix Andrievsky. She is a RCM award holder supported by the Henry Wood Accommodation Trust. As a young musician she performed with Alexandre Brussilovsky, Vincenzo Balzani, Kei Saotome, Francoise De Maubus, Irina Andrievsky and had the chance to practice with the great Viktor Tretjakov and Joo Yeon Sir. She has performed as a leader with the Musika Academy Orchestra under the baton of the conductor Pierre Bleuse in France. In 2015 she recorded *String Fairy Tale* as a soloist with the Chamber Orchestra Nouvelle Scene in Versailles. In 2019, she went on tour in Germany to represent the RCM with ten others musicians. She performs regularly with her family Trio Plantive in France.

Clelia Le Bret cello

French cellist Clélia Le Bret has always wanted to explore repertoire and to share it with a large range of audiences. She studied with Michael Tafforeau for 10 years at the Regional Conservatory of Rueil Malmaison in France where she obtained her DEM in 2017. She continued her studies at the Regional Conservatory of Paris. She was part of a youth orchestra and she notably performed at the Paris Philharmonia. Most of all, Clelia is fond of chamber music, and she created the Mimesis Trio in 2018, with pianist Alma Chaumeille and clarinetist Utku Cetin. They have performed in many great venues such as the Museum of Romantic Life in Paris, in recital at the studio *Le Regard du Cygne*, during a charity concert with the association Live Music Now. They were also advised by the Amatis Trio during a masterclass at the Paris Philharmonia. In 2019, she was accepted for a Bachelor degree at the Royal College of Music in London. She is currently studying with the cellist Hélène Dautry. Recently, Clélia had the opportunity to be principal cello in a student orchestra for a recording at Abbey Road Studios.

Shuyi Zhang piano

Pianist Shuyi Zhang is currently studying towards a Bachelor of Music degree at the Royal College of Music under the tutelage of professor Jianing Kong. He is a Kenneth and Violet Scott Scholar. Before coming in London, Shuyi studied with Yuliang Tu from Xinghai Conservatory and Yinghong Chiu, the vice-president of Hong Kong Musician's Association. Shuyi is a recipient of several awards, including first prize in The Hong Kong International Piano Open Competition and second prize in Guangzhou Piano Open Competition. She was also awarded first prize in the 13th Hong Kong Piano Competition in 2012, second prize in the Shenzhen Piano Open Competition and fourth prize in Pearl River Kayserburg National Youth Piano Competition in 2013. Shuyi has participated and performed at Bacewicz International Summer Music Academy in Poland, The Jablonski Piano Academy and Karlskrona International Piano Festival in Sweden. She was also

invited to perform in the 2nd and 3rd Pearl River Kayserburg International Music Summer Festival in China.

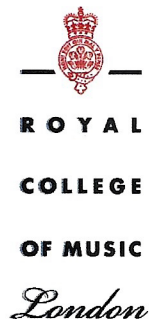
Sonya Pigot piano

Sonya has performed recitals in venues such as the Royal Albert Hall, Wigmore Hall, and in concert halls throughout the rest of Europe and Australia. She studies with Norma Fisher and is a holder of the Nosward Charity Award scholarship while studying for a Masters of performance at the Royal College of Music. As well as having performed for members of the Royal Family, Sonya has won many prizes across Australia and Europe; most notably the first prize in the Grand Prize Virtuoso International music competition, Gold Medal in the Berliner International Music competition, first prize in the Hephzibah Menuhin Memorial Award piano competition and first prize in the Tasmanian Symphony Orchestra Rising Star competition. Sonya has had concert engagements with orchestra's since she was 15, most notably the Saint-Saens Piano Concerto No. 2 under Conductor Richard Gill AO. She has been a finalist in the 3mbs Young Performer's Award which was broadcast on 3mbsFM, Australia and a semi-finalist in the Pianale International music competition, Stockport International music competition and in the Royal Over Seas League music competition. Sonya has performed in masterclasses and festivals with teachers such as Boris Berman, John Perry, Jerome Lowenthal, Wei-yi Yang, Ewa Pablocka, Ian Jones, Pavel Gililov and Grigory Gruzman.

Jonathan Ma flute | Matthew Leung piano

Jonathan and Matthew have been playing together since 2016 when they first met as year one students at the Royal College of Music. They have competed and performed together on countless occasions, with much success. In 2018, Jonathan won the Sevenoaks Young Musician of the year accompanied by Matthew, and in 2019 they got to the semi-finals of the Bromsgrove international music competition where Matthew won the accompanist award. Most recently, in the summer of 2019, They won the Princess Galyani Vadhana International Ensemble Competition 2019 - Duo Category in Thailand. Furthermore, they have competed in the British flute society's competition and the sir Karl Jenkins' music award competition where they got to the semifinals, and their recordings have bought them to the finals of the Berliner International Music Competition 2019 - Virtuoso category. Jonathan and Matthew have also performed in multiple recitals in UK, Hong Kong as well as in China.

The next Saint Mary Abbots concert will be on Monday 3 February featuring works by Mozart, Melvin Solomon and Glière.



Junior Department
Performers Platform
Chamber Music Concert Auditions

Hilary Sturt *specialist tutor*

Saturday 1 February 2020, 3pm
West Parry Room

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Performers' Platform is a performance practice workshop providing students with the opportunity to present solo or ensemble works before an informal audience and with tutorial guidance on performance practice.

- 2.50 **Wind Quintet** (Douglas Mitchell tutor)
Arabella Warren *flute*, Chelsea Becker *oboe*, Johnny Ainscough *clarinet*
Brendan Connellan *horn* Horace Choi *bassoon*
Mathais Wind Quintet op22 i Introduction ii March v Recitative, Dance
- 3.00 **String Quartet** (Pierre Frapier tutor)
George Richardson-Jones, Tristan Ramjohn *violin*
Florence Buckley *viola*, Alex Wong *cello*
Tchaikovsky String Quartet no1 in D op11 ii Andante Cantabile
- 3.10 **String Quartet** (Pierre Frapier tutor)
Ignacy Stefanowicz, Calvin Leung *violin*,
Emilie Pelling *viola*, James Dew *cello*
Elgar String Quartet in E minor op83 i Allegro Moderato
- 3.20 **Clarinet Quintet** (Amy Tress tutor)
James Garagnon *clarinet*, Aidan Choi, AmyJo Gilbert *violin*
Anneka Vetter *viola*, Alexander Wu *cello*
Brahms Clarinet Quintet in B minor op115 i Allegro
- 3.30 **String Quartet** (Leandro Silvera tutor)
Isabell Karlsson, Annabel Hannay *violin*
Ben Coles *viola*, Riya Hamie *cello*
*Mendelssohn String Quartet No 3 in D major op44 no1
i Molto allegro vivace*

- 3.40 String Quartet (Esther King Smith tutor)
Almida Lile, Sarah Perry *violin*, Sassan Bhanji *viola*, Max Brambley *cello*
Mendelssohn String Quartet No1 in E flat major op12
i Adagio non troppo - Allegro non tardante
- 3.50 Duo (Natasa Lipovsek tutor)
Catherine McCardel *violin*, Emilie Pelling *piano*
Ravel Piece en Forme de Habanera
Beethoven Sonata in A op47 (Kreutzer) *iii Presto*
- 4.00 Saxophone Quartet (Sarah Markham tutor)
Jasmine Brown, Kian Pourkarimi, Rosemary Ball, Jack Marley
Jennifer Higden Bop
Paul Reade Saxophone Quartet *i Toccata*
Russell Peck Drastic Measures *ii Allegro*
- 4.10 String Quartet (James Halsey tutor)
Michelle Wang, Tolga Mardin *violin*,
Jessica Elliott *viola*, Ludovico Wernig *cello*
Mozart Divertimento no3 in F K138 *i Allegro*
- 4.20 Piano Trio (Natasa Lipovsek tutor)
Mariya Vasilyeva *piano*, Jasmine Adams *violin*, Jenson Wong *cello*
Beethoven Trio in C minor op1 no3 *i Allegro con brio*
- 4.30 Piano Quintet (Konstantin Lapshin tutor)
Moritz Wagner *piano*, Olivia Howdle, Ross Ah-Weng *violin*
Francesca Di Cecio *viola*, James Dew *cello*
Dvorak Piano Quintet no 2 in A op81 *i Allegro ma non tanto*
- 4.40 Piano Trio (Natasa Lipovsek tutor)
Lucy Javurek *piano*, Amber Sun *violin*, Gabriella Zailer-Fletcher *cello*
Debussy Piano Trio in G *iv Finale Appassionato*

- 4.50 Wind Quintet (Alex Allen tutor)
Isabel Nunn *flute*, Emilia Gahan *oboe*, Sohee Han *clarinet*
Noah Hall *horn* Annabella May-Francis *bassoon*
Mozart Serenade in C Minor K388 Theme and Variations
- 5.00 String Quartet (Michal Cwizewicz tutor)
Rocio Ortega Lopez, Bronagh Lee *violin*
Anneka Vetter *viola*, Felix Waller *cello*
Brahms Quartet in C minor op51 no1 *Allegro*
- 5.10 String Quartet (Michal Cwizewicz tutor)
Chloe Zhou, Catherine Bennett *violin*
Inga de Vegvar *viola*, Madeleine Murray *cello*
Beethoven Quartet in C minor op18 no4 *Allegro ma non tanto*
-

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Gill Redfern *Administrator* Connor Stanford *Administrative Coordinator*
John Mitchell *Performance Manager*



EUROPEAN HORIZONS: RCM AT THE
AUSTRIAN CULTURAL FORUM
Monday 3 February, 1.05pm

Welcome to this performance at the Austrian Cultural Forum. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified.

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EUROPEAN HORIZONS: RCM AT THE AUSTRIAN CULTURAL FORUM

Monday 3 February, 1.05pm

Brahms Sonata for violin and piano no 1 in G minor "Regen" op 78 27'
(1833–1897) *i Vivace ma non troppo*
 ii Adagio
 iii Allegro molto moderato

Elvina Auh violin | **Kumi Matsuo** piano

* * *

Dvořák Sonatina for violin and piano in G major 'Indian Lament' op 20'
 100
(1841–1904) *i Allegro risoluto*
 ii Larghetto
 iii Scherzo Molto vivace
 iv Finale Allegro

Marie Sato flute | **Kumi Matsuo** piano

Elvina Auh

Elvina Auh is a Geoffrey Boyes Memorial Scholar currently studying at the Royal College of Music with Mark Messenger, Alina Ibragimova and Alexander Gilman. She previously studied at the Menuhin School with Lutsia Ibragimova and at the New England Conservatory in Boston with Miriam Fried and Paul Biss. Elvina has participated and won prizes from national and international competitions worldwide including the Menuhin Competition, Oleh Krysa Competition, Postacchini Competition and the Zhuhai International Mozart violin competition. She has also performed in masterclasses with great musicians such as Augustin Dumay, Boris Kuschnir, Lukas Hagen, and Pavel Vernikov. She has been invited to play in a number of concerts, recitals and festivals in the UK, appearing at Wigmore Hall and Menuhin Hall, Spain, Bulgaria, Turkey, Korea, Germany, Belgium, Ukraine, China and Singapore.

Marie Sato

Marie Sato is a 19 year old flautist from London. She is currently studying with Adam Walker and Gitte Marcusson as a Douglas and Hilda Simmons Scholar at the Royal College of Music. From 2009, she was a student at the Royal College of Music Junior Department, where she won first prize in numerous competitions including the Peter Morrison Concerto Competition, and has performed the Liebermann Flute Concerto with the Junior Department Symphony Orchestra. She was a woodwind category finalist in both the 2016 and 2018 BBC Young Musician competitions, and also won the 2018 RPS Duet Prize for Young Instrumentalists. For four years, Marie was a member of the National Youth Orchestra of Great Britain, and became principal flute at the age of 15. She has also participated in many orchestral academies internationally, such as the Internationales Orchesterinstitut Attergau, run by the Vienna Philharmonic, and the Berlin Opera Academy. In 2019, Marie played in the Britten-Shostakovich Festival Orchestra as principal flute. Marie has given recitals across the UK such as in the Elgar Room (Royal Albert Hall) and Wigmore Hall, and has performed in the BBC Proms multiple times in the National Youth Orchestra and the BBC Concert Orchestra. She is also a keen chamber musician, having played the Nielsen and Ligeti wind quintets live on In Tune, BBC Radio 3.

Kumi Matsuo

Kumi was born in Tokyo. She won First prize at the 5th Louisiana International Piano Competition, Second Prize at the 75th Music Competition of Japan, Third Prize at the 22nd Ferrol International Piano Competition and First Prize at the 6th Isidor Bajic International Piano Competition. After graduating from the Toho Gakuen School of Music, she moved to London to study at the Royal College of Music where she gained an Artist Diploma and a Master of Music in Performance. Her study was generously supported by the Charles Napper Award, the Russell Gander Award and the Rohm Music Foundation.

Kumi has finished the Anthony Salmarsh Junior Fellow in Accompaniment, and now is a Duo Coach for the String Department at the Royal College of Music.

The next concert at the Austrian Cultural Forum will be on Monday 2nd March featuring works by Tabakova, Kugel, Britten and Mendelssohn.



RUSH HOUR CONCERT
Monday 3 February, 6pm
Grove Room



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Programme details correct at time of going to print.

RUSH HOUR CONCERT

Monday 3 February, 6pm

Grove Room

Mozart Piano trio in G major K 564 17'
(1756–1791) *i Allegro*
ii Theme with six variations. Andante
iii Allegretto

Mina Haghbini violin MPerf1 | **Shizuku Tatsuno** cello BMus4 | **Karin Miura** piano MPerf1

* * *

Melvin Solomon Sonatina for soprano saxophone and piano 13'
(b 1947) *i a la Mozart*
ii A Hymn to Andromeda
iii Dances

Sophia Elger saxophone BMus3 | **Will Fielding** piano BMus2

* * *

Glière Eight pieces for violin and cello 16'
(1875–1956) *i Preludio. Andante*
ii Gavotte. Allegretto
iii Wiegenlied. Tranquilo
iv Canzonetta. Moderato
v Intermezzo. Andantino
vi Impromptu. Poco animato
vii Scherzo. Vivace
viii Etude. Allegro molto

Sherry Shen violin MPerf2 | **Nicola Siagri** cello

RCM CHAMBER MUSIC: RUSH HOUR CONCERT

Thursday 6 February, 6pm | Inner Parry Room

Bruch Eight pieces for clarinet, viola and piano op 83

Beethoven Sonata for violin and piano in A major op 30 no 1

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PERCUSSION SHOWCASE

Tuesday 4 February 2020

6pm | Amaryllis Fleming Concert Hall

PERCUSSION SHOWCASE

Tuesday 4 February 2020, 6pm | Amaryllis Fleming Concert Hall

Marta Klimasara multi percussion and marimba
PERC'M

Steve Reich (b 1936)	Music for Pieces of Wood	(10')
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Alejandro Coello (b 1989)	5° The Scroll	(7')
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Pablo Barrios (b 1998)	Engine Room (world premiere)	(5')
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Vinko Globokar (b 1934)	¿Corporel	(9')
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Jason Treuting	Extremes	(5')
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Compagnie Kahlua	Ceci N'est pas une Balle	(7')
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Miki (1930–2011)	Marimba Spiritual	(15')
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Programme details correct at time of going to print.

Steve Reich *Music for Pieces of Wood*

Music for Pieces of Wood grows out of the same roots as *Clapping Music*: a desire to make music with the simplest possible instruments. The claves, or cylindrical pieces of hard wood, used here were selected for their particular pitches (A, B, C sharp, D sharp, and D sharp an octave above), and for their resonant timbre. This piece is one of the loudest I have ever composed, but uses no amplification whatsoever. The rhythmic structure is based entirely on the process of rhythmic 'buildups' or the substitution of beats for rests, and is in three sections of decreasing pattern length: 6/4, 4/4, 3/4.

© Steve Reich

Alejandro Coello *5° The Scroll*

5° The Scroll belongs to the work in progress *Percussion Opera*, a piece divided in two acts and 24 parts for percussion solo and electronics or orchestra and based on the *Book of Revelations*. In this case chapter five's most relevant words are: 'I saw in the right hand of Him who was seated on the throne a scroll written on the inside and on the back, closed and sealed with seven seals. And I saw a strong Angel announcing with a loud voice, "Who is worthy to open the scroll and to break its seals?" And no one in heaven or on Earth or under the Earth was able to open the scroll or look into it. And I began to weep greatly because no one was found worthy to open the scroll or look into it. Then one of the [24] elders said to me, "Stop weeping! Look closely, the Lion of the tribe of Judah, the Root of David, has overcome and conquered! He can open the scroll and its seven seals.' Each of these pieces is recorded by a different percussionists, in this case Marta Klimasara. All of them will be delicately connected, building on a metaphor that humans are linked to one another through music. Everybody talks about peace in a world reigned by competition, which is the principle of belligerent confrontations. *Percussion Opera* is a declaration of peace: percussionists from all over the world come together to burn their sticks.

© Alejandro Coello

Pablo Barrios *Engine Room*

Engine Room is the second piece of a series of compositions for percussion quartet called *Native Dances* which explores and combines different genres of traditional Venezuelan and Caribbean drumming. The term 'engine room' (or 'riddim section') is used to describe the group of un-pitched percussion instruments that provide the rhythmic drive in Caribbean steel bands, which originate from Trinidad and Tobago. The type of music these groups are known for playing is called Soca, and this genre provides the rhythmic foundation for the piece.

Vinko Globokar ?Corporel

Trombonist and composer Vinko Globokar began as a jazz musician in Yugoslavia before studying composition in Paris and later in Berlin, with René Leibowitz and Luciano Berio respectively. His work can be distinguished as generally energetic, spontaneous, and especially experimental, often incorporating extended instrumental techniques and blending extra-musical elements (movement, speech, theatre, politics, etc) into performance. The relationships between composers and performers have also provided Globokar with a great source of interest, and as a performer, one can expect a certain level of freedom (or a required amount of personal involvement and contribution, depending on one's perspective) when approaching his compositions. ?*Corporel* is for a percussionist, performed on their body.

Jason Treuting Extremes

Extremes is one movement of *Imaginary City*, an evening-length original work composed by the members of So Percussion. This single movement is around five minutes long, for four percussionists, all playing around one concert bass drum. *Imaginary City* is a meditation on urban life and its sounds, architecture, light and colour. It is a dialogue between So Percussion and video artist Jenise Treuting – a poetic exchange. Musical, visual, and theatrical elements combine into impressions of city life.

Compagnie Kahlua Ceci N'est pas une Balle

This piece was premiered as a solo version by Alexandre Esperet, the winner of the International Tromp Competition in 2012. This theatrical version allows a single player to play with an imaginary ball while imitating the sounds and rhythms from the tape. At the end of the piece, the ball becomes real, which has a surprising yet magical effect on the audience. It is an entertaining piece that requires a lot of movement and acting from the performer.

Miki Marimba Spiritual

Marimba Spiritual by Minoru Miki is one of the most well-known, widely performed, and historically important pieces for marimba ever written. This piece of music gained even wider fame when it was highlighted on Broadway with the show *Blast!*. Written as a response to the starvation and famine happening in Africa during the 1980s, this solo is written in two distinct sections: a slow, static requiem followed by a lively resurrection. The second section is often performed by itself. This original version of *Marimba Spiritual* is written for solo marimba accompanied by three percussionists on traditional Japanese instruments, and is

the recommended way to perform the piece to gain the maximum intended effect. More easily attainable percussion instruments can be substituted. The opening requiem is accompanied by ethereal metallic and wooden sounds that are reminiscent of a Japanese temple, and the lively resurrection features traditional drumming (including a drum solo that demands serious single stroke chops). Getting everyone to play together, especially in the nebulous opening, can be a challenge.

Marta Klimasara

It was her outstanding musical qualities which led the jury of the ARD Competition in Munich to award Marta Klimasara with first prize in the percussions section in 2001. Marta also won the public prize this year. She began her musical studies as a piano student in her home town of Sosnowiec. She took up percussion at the age of 12 and whilst studying under Krzysztof Jaguszewski, won national prizes. She soon started a solo career with the Silesian Philharmony in Kattowitz. In 1994 she pursued her studies with Klaus Treßelt at the Staatliche Hochschule für Musik und Darstellende Kunst, Stuttgart and has since been living in the capital of Baden-Württemberg. In 2004 she became a professor at the Hochschule für Musik und Darstellende Kunst Stuttgart. Today Marta Klimasara is a highly acknowledged percussionist. Her international renown rests not only in France, Sweden, Japan and South Africa but also on her many successes in international competitions. She has already been awarded the first prize in the World Marimba Competition in Japan in 1999 and second prize in the Krzysztof Penderecki International Competition of Contemporary Music in Krakow. Marta holds scholarships from the Yamaha Music Foundation of Europe and the Kunststiftung Baden-Württemberg and was commended by the European Cultural Foundation in Strasburg for her outstanding musical and artistic personality. Marta Klimasara takes part in concerts with orchestras such as RSO Stuttgart, Munich Chamber Orchestra, Stuttgart Chamber Orchestra, National Philharmony Warsaw, National Polish Radio Symphony Orchestra and the RSO Saarbrücken and is a guest at international festivals in cities including Vienna, Paris, Warsaw and St Petersburg. She also produces radio and television recordings with the Bavarian and Hessian radio institutions, SWR, France Musique, SR 2 KulturRadio and Deutschlandradio. Her solo debut recording *I Ching* was released in spring 2002 with Triptychon.

PERC'M

Adam Cracknell, Dan Floyd, Alex Temple-Heald and Patrik Skabardis

PERC'M is a percussion ensemble from the Royal College of Music which was formed ten years ago by the Head of Percussion David Hockings. The ensemble comprises two fourth year and two third year undergraduate students. It has travelled throughout the UK and Europe working with international soloists including She-e Wu, Michael Burritt, Semi-Hwang, Jasmin Kolberg and Anders Astrand. It has also collaborated with other international ensembles from Canada, the USA and Switzerland. Future plans include an appearance at the Huddersfield Coteremporary Festival with the award winning Australian ensemble Speak Percussion. As well as offering concerts, each year the quartet give workshops and are involved in outreach work in Central London Schools and the Home Counties.

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ORCHESTRAL MASTERWORKS: SIBELIUS'S SYMPHONY NO 2

Thursday 6 February 2020, 6pm | Amaryllis Fleming Concert Hall

Peter Stark, Avi Taler and Nicolò Foron conductors

RCM Philharmonic

Kaija Saariaho *Asteroid 4179: Toutatis*

Sibelius *Symphony no 2 in D major op 43*

Written during a spell in Italy, Sibelius's Second Symphony was surely influenced by the composer's immersion in the romantic legacy, not least in the work's ultimately triumphant play on a three-note motif. Here the RCM Philharmonic performs it alongside Kaija Saariaho's *Asteroid 4179: Toutatis*, inspired by the asteroid that orbits closest to Earth, in a concert that will stir your soul and imagination.

SMART NOTES: Enjoy enhanced listening with real-time digital programme notes during this performance.

Tickets: £5, £8 RCM Box Office 020 7591 4314 | www.rcm.ac.uk/events



LUNCHTIME CONCERT
Wednesday 5 February, 1.05pm
Grove Room



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Programme details correct at time of going to print.

LUNCHTIME CONCERT

Wednesday 5 February, 1.05pm

Grove Room

Debussy (1862–1918)	Sonata for violin and piano <i>i Allegro vivo</i> <i>ii Intermède. Fantastique et léger</i> <i>iii Finale. Très animé</i>	14'
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* * *

Lera Auerbach (b 1973)	Preludes for violin and piano op 46 <i>xxiv Presto</i>	4'
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Amy Huang violin BMus3 | **Rachael Lin** piano MPerf1

* * *

Toshio Hosokawa (b 1995)	Vertical Song I	9'
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Marco Leung flute ArtDip1

* * *

Debussy (1862–1918)	Pour le piano <i>i Prelude. Assez animé et très rythmé</i> <i>ii Sarabande. Avec un élégance grave et lente</i> <i>iii Toccata. Vif</i>	13'
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Rachael Lin piano MPerf1

RCM CHAMBER MUSIC: LUNCHTIME CONCERT

Tuesday 11 February, 1.05pm | West Parry Room

De Falla Homenaje

Ponce Folias de España

Beethoven String Quartet in D major op 18 no 3

Tickets free but required | RCM Box Office 020 7591 4314 |

www.rcm.ac.uk/events

ORCHESTRAL MASTERWORKS: SIBELIUS'S SYMPHONY NO 2

Thursday 6 February 2020, 6pm | Amaryllis Fleming Concert Hall

Peter Stark, Avi Taler and Nicolò Foron conductors
RCM Philharmonic

Kaija Saariaho (b 1952)	Asteroid 4179: Toutatis	(4')
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Sibelius (1865–1957)	Symphony no 2 in D major op 43	(45')
	<i>i Allegretto</i>	
	<i>ii Tempo andante, ma rubato</i>	
	<i>iii Vivacissimo</i>	
	<i>iv Finale. Allegro moderato</i>	

Peter Stark

Peter Stark is a professor of conducting at the Royal College of Music, Rehearsal Director to the European Union Youth Orchestra and has taught nearly 600 private students. Peter's growing media profile includes his appointment as series consultant to the popular BBC television series *Maestro* and regular screen appearances as a mentor. For this role Peter was responsible for the training of eight 'celebrity' students as orchestral conductors. Peter has since made live *Maestro* webcam commentaries for the BBC Proms and a subsequent TV series. Whilst having performed with a number of the world's leading ensembles such as the London Symphony Orchestra, the Hallé, the Bournemouth Symphony Orchestra, the English Chamber Orchestra, the Orchestra of the Age of Enlightenment and the Malaysian Philharmonic Orchestra, Peter fosters a hunger to work with any orchestra that plays with spirit and enthusiasm. In addition to his work with the world's finest students at the RCM and EUYO, Peter has conducted youth orchestras ranging from the Hertfordshire County Youth Orchestra (Principal Conductor since 1994) to the New South Wales Public Schools' Symphony Orchestra in Australia and the Toyota City Orchestra in Japan. He is Principal Conductor of the Arabian Youth Orchestra and Principal Guest Conductor of the Singapore National Youth Orchestra. Between 1985 and 2010 Peter was Conductor in Residence of the National Youth Orchestra of Great Britain and in 2019 began a three-year appointment as a Special Term Professor at the Zhejiang Conservatory in Hangzhou, China. Plans for the forthcoming year include two months in Zhejiang Conservatory, a return to conduct the Ung Filharmonik of Norway and two trips to Singapore. Two more EUYO residencies in Ferrara, Italy and Grafenegg, Austria, complete the increasingly important role that international work plays in Peter's profile.

Avi Taler

Israeli conductor Avi Taler began piano and choral training at the age of six. In 2016 he completed his orchestral conducting degree in the Buchmann-Mehta School of Music in Tel-Aviv University in the classes of Vag Papian, Yi-An Xu, Yoav Talmi and Ronen Borshevsky. In 2018 he completed his Master of Music in choral conducting with Ronen Borshevsky. Avi has held various educational positions, including conductor of advanced municipal youth concert bands and mentoring chamber ensembles and choirs in Israel. Avi is now a second year postgraduate student at the Royal College of Music studying conducting with Peter Stark, Howard Williams and Martyn Brabbins. He is the Polonsky Award Holder. He is also a fellow of the Selma Manders and B'nai B'rith Leo Baeck (London) Lodge Scholarships and the Colton Foundation. He was earlier supported by the America-Israel Culture Foundation, the Ashdod Foundation and the Or-Shalom Memorial Trust. Avi holds the Bob and Beryl Bursary for Young Conductors at the Havant Symphony Orchestra for 2019–20, where he will assist conductor Jonathan Butcher.

Nicolò Foron

Nicolò Foron was educated as a pianist by Karl-Heinz Kämmerling, Anatol Ugorski and Jorma Panula. From 2014 Nicolò studied in the Netherlands at the renowned Nationale Master Orkestdirectie where he graduated in 2019. His teachers were Ed Spanjaard, Lukas Vis, Jac van Steen, Kenneth Montgomery and Anthony Hermus. Nicolò continues his studies as a postgraduate student of conducting at the Royal College

of Music with Peter Stark and Howard Williams. Nicolò is Reintamm Award Holder. His interests range from romantic repertoire to contemporary music and opera. In Amsterdam he conducted three opera productions and assisted many more. He has also premiered symphonic works. In 2013 and 2014 he had the opportunity to assist Lorin Maazel. In 2017 and 2018 he took part in masterclasses with Daniele Gatti in Amsterdam and also worked with Marc Albrecht. He has assisted Herbert Blomstedt, Paavo Järvi, Christoph Eschenbach, Thomas Hengelbrock, Vladimir Ashkenazy and Jonathan Nott. Recently Nicolò worked with Heinz Holliger and Peter Eötvös at the Peter Eötvös Academy for conducting and was selected by Riccardo Muti as a conductor for the Italian Opera Academy in Ravenna, where he rehearsed *Le nozze di Figaro*.

RCM Philharmonic

The RCM Philharmonic plays a central part in the orchestral training at the College. It performs a rich diversity of repertoire from classics of the repertoire to world premieres of works by RCM student composers. The orchestra, constituted anew for each project, comprises students from all years of study and will enhance and develop their performance and technical skills in preparation for the professional world. During the past few years the RCM Philharmonic has been led by conductors including Martin André, Mike Seal, Martyn Brabbins and RCM conducting professors Peter Stark and Howard Williams. Preparations for concerts include intensive sectional and tutti rehearsals, usually led by principal players from the London orchestras. The orchestra also regularly performs concerts for schools as part of the RCM Sparks programme.

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 800 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. A further development is the growing schedule of live-streamed concerts and masterclasses which can be viewed on www.rcm.ac.uk.

Digital Notes

[Introduction]

#

Finnish composer Kaija Saariaho wrote her celestial tone-poem *Asteroid 4179: Toutatis* for Sir Simon Rattle's 2006 project to complement Holst's *The Planets* with four new musical satellites. It reflects her ear for scintillating orchestral colourings and textures. Saariaho was taken by the fact that Toutatis passes close to Earth (it did so in 2012, but we have to wait another 49 years before it next does so).

Sibelius's Second remains the most popular of his seven symphonies (he began an eighth but destroyed it) and it's easy to see why. Written in 1901–2, at a time when Finland was resisting the 'Russification' of its culture, religion and army, it was seen by some as a protest symphony. The second movement was thought of by Sibelius's friend the conductor Robert Kajanus as 'the most broken-hearted protest against ... the injustice that threatens at the present time'. In a similar vein, the heroic *Finale* was thought emphatically to depict the Finns' defiance of Russian diktats.

Politics aside, the Second Symphony carries a number of the hallmarks we readily associate with Sibelius – his preoccupation with nature and folk music, and a deeply held belief in what he described to Mahler as 'the profound logic' that creates 'an inner connection between the motifs'. This is especially true of the first movement, whose themes relate closely to each other – a technique that Sibelius continued to develop and that reached its highest point more than 20 years later in his Seventh Symphony, cast in a single movement that unfolds in a long, organic thread.

Today we readily accept Sibelius's symphonies as central to the orchestral repertoire. The critic Karl Flodin recognised this as early as 1903, when called the Second Symphony 'an absolute masterpiece, one of the few symphonic creations of our time that point in the same direction as the symphonies of Beethoven'.

#

Saariaho Asteroid 4179: Toutatis (2005)

bar 1

Amid an icy whisper, distant lights – celesta, piccolo, clarinet, flute, oboe – briefly glint and recede.

#

bar 7

A change of harmonic colour brings the lights closer, and the glinting voices develop.

#

fig. 1

Now the texture is less suspended and more pulsating. In fact there is a layering of different pulses, creating a texture with interior circularities. (The harpist also uses 'circular' glissandos – where one hand begins glissing before the other hand has stopped.)

#

fig. 3

Bolder, irregular rhythms define this 'molto energico' section.

#

fig. 5

Against a backdrop of trilling strings, the texture settles and interior patterns emerge again. Despite the complexity of the multi-layered lines, the overall effect remains spacious.

Eventually, the music narrows down to a simple major chord, which then fades into the distance.

#

Sibelius Symphony no 2 in D major op 43 (1901–2)

bar 1

i Allegretto

The strings open with earthy, murmuring, deep-breathing chords whose rising three-note motif (violins) will generate much of this movement's material.

#

bar 9

As the strings fall away, oboes and clarinets begin an airy, outdoors-y theme – 'the most joyful I have ever written,' Sibelius once said – opening with the three-note motif (now descending) and featuring two decorative turns.

Between repetitions of the oboe/clarinet theme, a warm, third idea immediately emerges on horns, beginning with the three-note motif (now rising again) and echoing the 'outdoor' theme.

#

8 bars after A

Unexpectedly the mood shifts with questioning flutes, then bassoons – which lead to a drumroll and fanfare-like rising bassoons, to introduce ...

#

17 bars before B

... a dramatic, recitative-like theme on violins in rich octaves – which begins and ends with three falling notes.

#

5 bars before B

Another sharp cut, and the violins set off again, but are soon answered (twice) by harmonious, embellishing winds.

#

8 bars before

Plucked strings gradually hurry onwards ...

#

fig. C

... to a new, climactic motif (upper winds) beginning with a held note that then shakes, before a downward leap.

#

2 bars before D

Gushing strings and rolling timpani gather in energy, and soon we hear the return of the string murmur from the very beginning.

#

fig. E

A solitary oboe sounds the previously climactic tune, joined by scurrying strings and punctuated by raindrop-like falling fifths in the winds.

#

fig. H

A clarinet hesitantly takes up the earlier climactic motif as the development section begins and we proceed with a deconstruction of the murmuring opening motif on strings, building tension by piling up the motives one upon another in a canon and reaching a climax with ...

#

8 bars before L

... the held-note theme, now with urgent off-beat accompaniment in the horns and violas and, later, swirling clarinets and bassoons.

Then the strings climb upwards.

#

3 bars before N

As before, a rising fanfare leads to a return of the earlier dramatic, recitative-like theme – now in rousing brass harmonies.

#

8 bars before O

The tension releases with a return of the 'outdoor' theme from the start of the movement.

fig. Q

The held-note theme returns again, initially in the trumpets, before the strings scurry upwards, as before.

3 bars after S

This leads us back to the murmuring string figure from the very opening, now livelier. Gradually it loses energy and draws the movement to a gentle close.

bar 1

ii Tempo Andante, ma rubato

The slow movement incorporates some sketches Sibelius had recently made for a tone-poem based on the notorious womaniser Don Juan.

Sibelius imagines Don Juan visited by a stranger, Death, and this prowling line plucked out on cellos and basses could be heard as Death's ghostly footsteps.

The conductor Thomas Beecham once described it to his players as 'meandering through the lower reaches of the orchestra like an amiable tapeworm'.

fig. A

This dirge-like theme on bassoons is Sibelius's Death theme for *Don Juan*. Based on a modal scale (*i.e.* not major or minor), it has an austere, mythical quality.

2 bars before B

Oboes and clarinets add a sharper colouring; horns and timpani interject ominously ...

1 bar after B

... then emphatic violins and violas, rich and Slavic in tone, move the music on.

8 bars after B

The tension builds in exchanges between two ideas: a scale-wise-moving remnant of the Death theme and anxious interjections mainly in the strings.

Could this be Don Juan remonstrating with Death?

2 bars after C

The struggle continues with opposing shows of strength, until there appears to be a monumental gridlock, and then a total collapse.

3 bars before E

But there is the hope of salvation in a radiant theme Sibelius labelled 'Christus' in his *Don Juan* sketches.

fig. F

The mood shifts for a brief, turbulent linking passage.

7 bars after F

Violins and violas now echo the prowling pizzicato bass line that opened this movement, and the funereal Death theme returns in a duet between trumpet and flute, now more lyrically.

4 bars before G

The pace quickens for a return of the music in which Don Juan remonstrates with Death; the grip here is tighter than before, the struggle more elemental.

fig. K

The Christus theme now returns, in the minor key, somewhat depleted.

But soon there is consolation in a melodic unfolding, beginning with violins, that moves through rich, dark harmonies.

4 bars after M

The Christus theme returns again, and this time soars upwards.

fig. N

The brief turbulent linking passage returns.

7 bars after N

The Death theme lurks in the Coda, and though it meets opposition in the winds and brass, after a final surge, it seems that Death has the last word – in the shape of two stark pizzicato blows.

bar 1

iii *Vivacissimo – Lento e suave*

Whereas the Scherzo of Sibelius's First Symphony bore the influence of Bruckner, that of the Second Symphony has the fleet-footedness of Mendelssohn – though with darker and more dramatic touches.

While a symphonic Scherzo would traditionally follow an ABA pattern (Scherzo–Trio–Scherzo), here Sibelius adds a reprise of the Trio, making an ABAB pattern (Scherzo–Trio–Scherzo–Trio), before a linking section that leads directly into the Finale.

fig. E

The Trio brings one of Sibelius's most heartfelt melodies. Like the first theme of the symphony's first movement, it is unmistakably pastoral in feel, but with a mournful quality. It's a tune every bit as well matched to the tone of its instrument as the famous tune for cor anglais in the slow movement of Dvořák's 'New World' Symphony.

fig. F

The Scherzo bursts back in.

9 bars after J

The oboe returns with its pastoral beauty (Trio reprise), this time with cellos adding a more passionate accompaniment.

1 bar after K

The pace pushes forwards in a passage that soon coalesces onto a sustained chord, in preparation for ...

bar 1

iv Finale: Allegro moderato

... the Finale, which launches with a grand, ardent theme in the strings (bright D major), answered with trumpet fanfares.

fig. A

A balancing, reposeful section continues in a darker key (F sharp minor) with surges in the timpani ...

8 bars after A

... before the first section returns and builds to an initial climax on purposeful chords for the whole orchestra.

fig. B

The tension releases as the flutes begin a slowly tumbling tune, soon taken up by strings.

fig. C

A winding figure begins deep in the cello, leading to a lamenting theme, first suggested by the oboe. According to Sibelius's wife, Aino, this was written in memory of Sibelius's sister-in-law, Elli Järnefelt, who had committed suicide.

5 bars before D

Eventually the theme emerges briefly into the light before fading away under shimmering ethereal strings.

#

7 bars after fig. D

In the reposeful aftermath, the Finale's opening theme is transformed onto gentle flutes and the lamenting memorial theme responds with gentle balm.

#

fig. F

The opening returns, but now it explores other byways. This development section sees a continuous thickening of texture and a constant upwards ascent, aspiring to ...

#

fig. K

... the opening theme, as grand as before.

#

fig. M

The tumbling theme previously on the flutes is taken up ardently by strings in a Romantic passage that recalls Tchaikovsky.

#

fig. O

The winding figure returns in violas and cellos, and a trumpet recalls the lamenting theme for Sibelius's sister-in-law, which is taken up solemnly in the winds.

This all then begins to fade into almost nothing.

#

fig. P

But the theme rouses and continues to grow in stature, as does the winding figure, which takes on the guise of a supernatural gale.

#

7 bars after R

A triumphant conclusion seems assured ...

#

4 before S

... but shimmering strings take us heavenwards and as they reach their height, the movement's opening theme builds up again, *fortissimo* (very loud), from the depths of the strings.

#

4 bars after S

The upper strings continue the rise, joined by monumental timpani.

Trumpets and trombones join in – for the first time extending the rising three notes of the theme to reach the fourth.

The movement ends in a blaze of awesome majesty, with the final three massive chords spelling a plagal ('Amen') cadence – as if representing unshakable faith.

#

John Williams *Star Wars: Episode IV – A New Hope* (1977) – main title

bar 1

It was on his first day of work as Principal Trumpet of the London Symphony Orchestra that Maurice Murphy recorded this rousing theme for the soundtrack to the first *Star Wars* film.

Composer John Williams remembered it as 'electrifying' and credited Murphy with having 'created the voice of a hero'.

#

bar 19

Like Wagner before him, in his *Star Wars* soundtracks, Williams adopted a system of *leitmotifs*, in which certain themes represent a particular character or mood.

#

bar 38

This theme in the main titles represents the heroism of Luke Skywalker, Commander of the Rebel Alliance.

#

bar 62

118

An extraordinary key-change takes us briefly to another realm.

A rippling celesta enters, followed by a brief, fluttering piccolo figure.

#

bar 80

144

There's the briefest fragment of the Rebel Fanfare theme ...

#

bar 82

... before driving chords unapologetically lifted from *Mars* ('the Bringer of War', not by coincidence).

#

bar 89

Over a violent ostinato (repeated pattern), also lifted from *Mars*, brass sound the Rebel Fanfare.

#

bar 102

The main theme returns.

#

bar 130

This lyrical tune is Leila's theme (with echoes of the Rebel Fanfare in flutes and oboes).

bar 151

The main theme returns for the final time.

bar 168

The Rebel Fanfare follows again.

bar 179

Now the Rebel Fanfare transfers to richly harmonised chords in the strings.

bar 183

The Coda rounds off the title with a fanfare (which shares its triplet rhythm with the main theme) – and we're all set for battle!

© Edward Bhesania



RUSH HOUR CONCERT
Thursday 6 February, 6pm
Inner Parry Room



For the benefit of musicians and audience members, please turn off your mobile phone.



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Programme details correct at time of going to print.

RUSH HOUR CONCERT

Thursday 6 February, 6pm

Inner Parry Room

Bruch	Eight pieces for clarinet, viola and piano op 83	15'
(1838–1920)	<i>i Andante</i>	
	<i>ii Allegro con moto</i>	
	<i>iii Andante con moto</i>	

Carlos Caballero clarinet MPerf1 | **Lia Melo** viola BMus1 | **Arthur di Francesco** piano BMus2

* * *

Beethoven	Sonata for violin and piano no 6 in a major op 30 no 1	23'
(1770–1827)	<i>i Allegro</i>	
	<i>ii Adagio</i>	
	<i>iii Allegretto con Variazioni</i>	

David Horvat violin BMus4 | **Victor Dai** piano BMus4

RCM CHAMBER MUSIC: LUNCHTIME CONCERT

Tuesday 11 February, 1.05pm | West Parry Room

De Falla Homenaje

Ponce Folias de España

Beethoven String Quartet in D major op 18 no 3

Tickets free but required | RCM Box Office 020 7591 4314 |

www.rcm.ac.uk/events



BACH BITES

Friday 7 February, 6pm

Amaryllis Fleming Concert Hall

Martina Smyth organ

BACH BITES

Friday 7 February, 6.00pm

Amaryllis Fleming Concert Hall

Martina Smyth organ MMus1 | organ

JS Bach (1685–1750)	Nun komm, der Heiden Heiland BWV 659	5'
	Nun komm, der Heiden Heiland BWV 660	3'
	Nun komm, der Heiden Heiland BWV 661	3'
	Passacaglia and Fugue in C minor BWV 582	14'



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Programme details correct at time of going to print.

Martina Smyth organ

Born in Dublin in 1995, Martina began her organ studies at the Royal Irish Academy of Music under the guidance of Dr David Adams when she was fifteen. She graduated with a Bachelor degree in Music Performance from the Royal Irish Academy of Music and Trinity College Dublin in 2017, achieving first class honours. Throughout the four years of her degree, she held the organ scholarships at Dublin's two Anglican cathedrals, Christ Church Cathedral, and later, St Patrick's Cathedral. At St Patrick's, she played a vital role in accompanying and conducting the three Cathedral Choirs at their twice daily choral services, also featuring as an accompanist on St Patrick's two latest CD recordings. She has been active as a recitalist and performer on Dublin's diverse music scene, and most in 2017, appeared as the guest soloist with the RTÉ Concert Orchestra at the National Concert Hall in Dublin, performing Poulenc's Concerto for Organ, with her performance also being broadcast live on Irish national radio. In September 2017, she relocated to the UK where she took up the position of Graduate Music Assistant at Whitgift School, and Organ Scholar at Croydon Minster, before later becoming organ scholar at Guildford Cathedral for the academic year 2018-2019. Martina is currently studying on the Master of Music course at the Royal College of Music, London.

Our More Music: Reimagining the Royal College of Music Campaign will deliver much-needed new performance spaces, additional scholarships and improved accessibility and facilities. If you would like to support the next chapter of RCM history with a donation to the More Music Campaign, you can complete a donation form, available from our Front-of-House staff, make a gift at www.rcm.ac.uk/donate or use the contactless donation points in our new entrance. Every gift of every size resonates. Your support will help pave the way for more music.

If you would like to find out more about the Campaign and ways to support please contact:

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moremusicappeal@rcm.ac.uk

www.rcm.ac.uk/moremusic

Thank you for your continued support of the Royal College of Music. We hope you enjoy this evening's performance and look forward to welcoming you to another event soon.



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BACH BITES

Friday 28 February, 6.00pm | Amaryllis Fleming Concert Hall

Ivan Leung organ

Our bite-sized Bach series continues with a 30-minute programme performed on our new organ.

The RCM organ is in recognition of James Zheng Huang HonRCM.

OPERA SCENES

The Summer of Love
5.30pm | 7 February 2020
Britten Theatre

Director Saffron van Zwanenberg
Conductor Natalie Murray Beale
Pianist Sebastian Wybrew

Find other events at www.rcm.ac.uk/events



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Production Team

Director
Saffron van Zwanenberg

Conductor
Natalie Murray Beale

Pianist
Sebastian Wybrew

Production Manager
Paul Tucker

Head of Stage
Matthew Gorman

Stage Management
Otilie Kark
Sabrina Buck

Lighting
Ralph Stokeld

Theatre Technician
Rachel Astall

Set and Props
Britten Theatre Workshop

Head of Costume
Jools Osborne

Costume Designer/Supervisor
Laura Pearce

Costume Assistants
Christine Hayward
Evelien Coleman

Makeup, Hair and Wigs
Martine Jones
Jess Richardson-Smith
Helen Sutton

Victoire Pruvost
Pianist for *L'enfant et les sortilèges*

Roelof Temmingh
Pianist for *Così fan tutte*

RCM Triple Bill

7:00pm | Britten Theatre

16, 17, 19, 21 March 2020

Michael Rosewell conductor
Olivia Fuchs director
Anna Yates designer
Jake Wiltshire lighting designer

L'enfant Prodigue, Debussy

Les Illuminations, Britten

L'heure espagnole, Ravel

Tickets: £10, £20, £30, £40, £50

Tickets available from the Royal College of Music Box Office
www.rcm.ac.uk/events/boxoffice/ | + 44 (0)20 7591 4314

RCM Opera Scenes

5:30pm | Britten Theatre | Tickets free but are required

7 February

Saffron van Zwanenberg director
Natalie Murray Beale conductor
Sebastian Wybrew pianist

11 February

Matthew Monaghan director
Michael Lloyd conductor
Pianist Christina Lawrie

Tickets are free and available from the Royal College of Music Box Office
www.rcm.ac.uk/events/boxoffice/ | + 44 (0)20 7591 4314

Cast

Leilani Barratt
Sparsh Bajpai
Nicole Burke
Molly Burnside
Alice Ruxandra Bell
Hoi Yi Chan
Jack Comerford
Karen Daley
Ryan Vaughan Davies
Philippe Durrant
Susie Gibbons
Xavier Hetherington
Richard James
Rebekah Jones
Matthew Keighley
Annabel Kennedy
Maria Koroleva
Oksana Lepska
John Lee
Melody Leung
Rebecca Leggett
Emily Christina Loftus
James Micklethwaite
Marina Pienaar
Eiry Price
Emily Scott
Shimona Rose
Humphrey Thompson
Mariana Baggio Thomaz

L'enfant et les sortilèges

RAVEL

Le feu Sparsh Bajpai
L'enfant Molly Burnside

A rude child throws tantrums, destroying the room and objects around him. Angry about the disruption the fire comes to life and chases the child around the room telling him it keeps good children warm, but it will burn bad children.

Hänsel und Gretel HUMPERDINCK

Gretel Emily Christina Loftus
Hänsel Molly Burnside

Hansel and Gretel have been left at home alone to do chores while their parents try to get some food. They are starving and scratchy with each other, but soon end up playing a game and dancing to distract themselves from their impoverished reality.

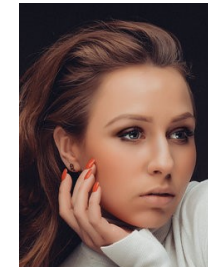
The Cast



Annabel Kennedy



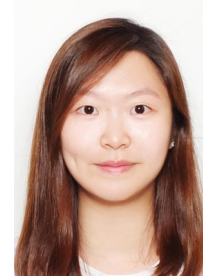
Maria Koroleva



Oksana Lepska



John Lee



Melody Leung



Rebecca Leggett



Emily Christina Loftus



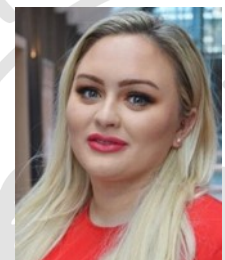
James Micklethwaite



Marina Pienaar



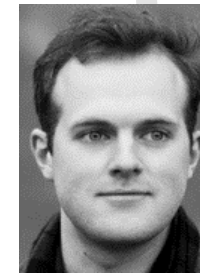
Eiry Price



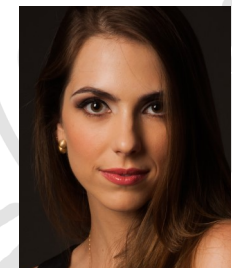
Emily Scott



Shimona Rose



Humphrey Thompson



Mariana Baggio Thomas

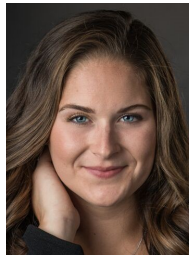
The Cast



Leilani Barratt



Sparsh Bajpai



Nicole Burke



Molly Burnside



Alice Ruxandra Bell



Hoi Chan



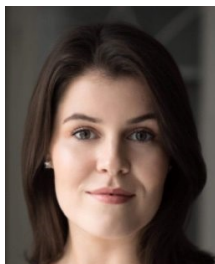
Jack Comerford



Ryan Vaughan Davies



Phillippe Durrant



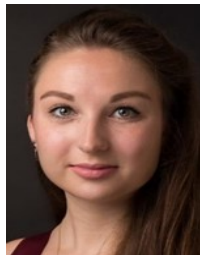
Susie Gibbons



Xavier Hetherington



Richard James



Rebekah Jones



Matthew Keighley

Le serva Padrona PERGOLES

Serpina

Karen Daley

Uberto

Jack Comerford

Vespone

Molly Burnside

Realised as an homage to 1960's sitcom "I Dream of Jeannie". Uberto, a bachelor, is angry and impatient with his maidservant, Serpina, because she has not brought him his chocolate today. Serpina has become so arrogant that she thinks she is the mistress of the household. Indeed, when Uberto calls for his coat, Serpina forbids him from leaving the house, adding that from then on he will have to obey her orders. Uberto thereupon orders Vespone to find him a woman to marry so that he can rid himself of Serpina. She then tells him he should marry her, much to his amazement and displeasure, though as it turns out he didn't know that this was what he wanted all along!

Orlando

HANDEL

Angelica

Marina Pienaar

Medoro

Rebekah Jones

Dorinda

Leilani Barratt

Showing signs of a disturbing madness, Orlando, leaves Angelica after telling her he will fight monsters for her to prove his love, leaving her unable to break it off with him. Her injured lover the soldier, Medoro enters and asks Angelica who she was with. She explains that Orlando is a mighty warrior and besotted with her and advises that they should retreat to her kingdom in the east to escape his wrath. Dorinda, a shepherdess who is also in love with Medoro, is upset to see them embrace, but the lovers tell her not to be downhearted; one day she too will find love. Angelica presents Dorinda with a jewelled bracelet in gratitude for her hospitality and they try to console her.

Don Giovanni

MOZART

Donna Anna

Hoi Yi Chan

Don Elvira

Oksana Lepska

Don Ottavio

Phillippe Durrant

Don Giovanni

Jack Comerford

Zerlina

Leilani Barratt

Don Giovanni is seducing Zerlina. Donna Elvira arrives to witness this and tries to warn Zerlina about him. Donna Anna and Don Ottavio arrive, in grieving for Anna's Father, unknown to them he was killed by Don Giovanni. Donna Elvira appeals to them to believe her about Don Giovanni's nature and he eventually forces her from the scene, at which point Donna Anna realises it was Don Giovanni who attacked her and killed her Father.

Káťa Kabanová

JANACEK

Varvara

Annabel Kennedy

Kudrjaš

Richard James

Schoolteacher Váňa Kudrjaš is waiting for his girlfriend Varvara (she is an orphan who has been adopted by Kabanov family) to meet him secretly in the garden. Boris has unexpectedly appeared as well, after receiving a message to meet the married Káťa there. Varvara arrives, and she and Váňa go for a walk by the river. Meanwhile Káťa and Boris have declared their illicit love for each other and are heard in ecstatic duet as Váňa and Varvara, hearing the church bell toll, say that it is time to return home before they are all found out.

Conductor

Natalie Murray Beale

Natalie Murray Beale has performed as Guest Conductor with the Philharmonia Orchestra, Beethoven Orchester Bonn, Orchestre National du Capitole de Toulouse, the Royal Liverpool Philharmonic, Malta Philharmonic, Britten Sinfonia, BBC Concert Orchestra, Orquestra Sinfónica Portuguesa, Presidential Orchestra of Turkey, Royal Northern Sinfonia and the Chamber Orchestra of London. She has also worked with the orchestra of the Teatro Comunale di Bologna, Luxembourg Philharmonic, the Royal Swedish Opera and Bergen Philharmonic.



With particular experience in Opera, Murray Beale has conducted performances for Theater Bonn, the Royal Opera House, Mumbai, Croatian National Theatre, Zagreb, Opera Queensland, the Royal College of Music, contemporary opera group Tête-à-tête, Opera Holland Park and Spitalfields Music Festival and has previous experience as Assistant Conductor at the Opéra National de Paris, Festival d'Aix, the Théâtre des Champs-Élysées and Wiener Festwochen. Her repertoire includes a wide range of stage works, from the operas of Mozart and Gluck through to Bartók, Poulenc and Janáček. Murray Beale has assisted leading conductors, in particular Esa-Pekka Salonen, and Ingo Metzmacher and as Chorus Director has worked with Valery Gergiev, Sir Colin Davis, Marin Alsop and Daniele Gatti.

Murray Beale's performances of John Adams' *A Flowering Tree* were recently listed as one of the best Opera Performances of 2019 by Limelight Magazine. Previous accolades include a 2012 Royal Philharmonic Society Award for the new opera *We Are Shadows* and a BAFTA nomination, music category, for the video game score *Alien: Isolation*. She was a BBC Performing Arts Fellow #32onestowatch in 2015 and was selected the same year by the Dallas Opera for their inaugural Institute for Women Conductors.

Her 2019/2020 season features her debut with Symphony Nova Scotia, Ulster Orchestra, L'Orchestre de Chambre de Genève and Ensemble Contrechamps.

Born in Australia, and residing in London, Natalie Murray Beale holds a Bachelor degree from the Sydney Conservatorium of Music with Post Graduate training at the Guildhall School of Music and Drama. She furthered her studies at the National Opera Studio and in conducting with Jorma Panula. Murray Beale is a Professor at the Royal College of Music and the Creative director of Independent Opera at Sadler's Wells, a company which is committed to supporting emerging artists and the creation of new works.

Director Saffron van Zwanenberg

Saffron van Zwanenberg is an Associate of the Royal College of Music graduating from the Opera Course with distinction and as the Rosemary Bugden Junior Fellow.

Since 2009 she has been the Artistic Director at Jackdaws Music Education Trust alongside which she maintains a successful directing career, directing shows at the RCM and the RAM, for Garden Opera, a show at the Cochrane Theatre in Holborn, for Matchbox Opera, as well as very diverse projects for Mid Wales Opera, ENO Baylis, and of course for Jackdaws.



Falstaff

Nannetta

Fenton

Alice

Meg

Mistress Quickly

VERDI

Shimona Rose

Ryan Vaughan Davies

Maria Koroleva

Rebecca Leggett

Alice Ruxandra Bell

Falstaff plans to improve his lot by seducing the wives of two rich men, Alice and Meg, sending them identical love letters. Later that day Alice and Meg realising they have been sent the same letters plot their revenge on him with Quickly.

Fenton is in love with Ford's daughter Nannetta, but Ford wants her to marry Dr. Caius, who is wealthy and respected, she is in love with Fenton but knows her Father will not approve, so they are anxious not to be discovered. They manage to enjoy some brief moments of privacy without getting caught.

Così fan tutte

Fiordiligi

Dorabella

Despina

MOZART

Nicole Burke

Eiry Price

Mariana Baggio Thomaz

Despina tells the ladies they should buck up their ideas and have some fun with the two new men Don Alfonso has introduced them to, while their boy-friends are away at war. Are they flesh and blood or not? They are not sure what to do but in the end are persuaded. Then they just have to decide which one they like best.

Hippolyte et Aricie

RAMEAU

Arice

Susie Gibbons

Hippolyte

James Micklethwaite

The temple of Diana in Troezen.

The story concerns the Greek hero Theseus, King of Athens, his wife Phaedra and Theseus' son by another woman, Hippolytus. Phaedra is in love with her stepson Hippolytus and is pursuing him much to his horror. Hippolytus is in love with a young woman, Aricie, but she is the daughter of Theseus' enemy, Pallas. Aricie is the last of the Palantids, and as such is held captive and has been sentenced to take a vow of chastity to Diana. Before she does so Hippolyte comes to the temple to reveal his love for her, Aricie eventually reveals her love for Hippolytus as well.

Eugene Onegin

TCHAIKOVSKY

Tatyana

Maria Koroleva

Olga

Alice Ruxandra Bell

Larina

Annabel Kennedy

Filippievna

Molly Burnside

Lensky

Xavier Hetherington

Onegin

Humphrey Thompson

Larina and her daughters are at the family farm where they are visited by Olga's boyfriend Lensky and his mysterious friend Onegin, Tatyana is very drawn to him despite his rude and arrogant behaviour.

The Turn of the Screw

BRITTEN

Miss Jessel

Emily Scott

Peter Quint

Matthew Keighley

Governess

Shimona Rose

Malevolent ghosts Peter Quint and Miss Jessel argue about who harmed whom first when they were alive, and accuse one another of not acting quickly enough to possess the children, still their primary aim "The ceremony of innocence will be drowned". The Governess worries about the evil she feels in the house.

The Yeoman of the Guard

GILBERT & SULLIVAN

Elise

Melody Leung

Point

John Lee

Jack Point, a jester, and Elsie Maynard, a young singer, are pursued by a rowdy crowd that demands merriment and threatens the two strolling players. Elsie, objects to a man's rude attentions, which gives Point a moment to quieten and distract the crowd. The two entertainers offer to perform the song of The Merryman and his Maid. The song is a foretelling of the story of Point and Elsie, as Point is in love with Elsie but she ends up marrying someone else leaving him heartbroken. The song over, the crowd grows unruly again.



RCM AT ST MARY ABBOTS
Friday 7 February, 1.05pm

RCM AT ST MARY ABBOTS

Friday 7 February, 1.05pm

Carlo Domeniconi Koyunbaba op 19 13'
(b 1947)
i Moderato
ii Mosso
iii Cantabile
iv Presto

Hope Cramsie guitar

* * *

Ravel Sonata for violin and piano no 2 in G major 18'
(1875–1937)
i Allegretto
ii Blues. Moderato
iii Perpetuum mobile. Allegro

Laura Embrey violin | **Rachael Lin** piano

* * *

Handel Suite for keyboard in B flat major 10'
(1685–1759)
i Prelude
ii Sonata
iii Aria con Variazioni
iv Menuet
v Sonata da cembalo
vi Allegro

Yiyi Su piano

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Hope Cramsie guitar

Having started guitar lessons at the age of 11, Hope attended the junior course at the Royal Welsh College of Music and Drama until she moved to London where she is currently in her third year of undergraduate study at the Royal College of Music. Having spent the last semester studying at the Royal Danish Academy of Music in Copenhagen with Jesper Sivebæk, she will now continue her studies at the RCM with Gary Ryan and Chris Stell. In addition to her solo playing Hope regularly explores chamber music in a duo with fellow RCM guitarist Zoe Barnett, and collaborates in an experimental bass and percussion trio. She has performed at venues including the National Portrait Gallery and How the Light Gets in Literary and Arts Festival, and regularly appears in the RCMs recital series. Her next performance will be on the 8th of March in the RCM's International Women's Day Concert where she will be playing Laura Snowden's *Five Impressions* for violin and guitar. Hope's guitar was made by luthier Stephen Hill in 2013.

Laura Embrey violin

Laura is a postgraduate violinist studying at the Royal College of Music in London with Professor Detlef Hahn. She graduated from the Royal Northern College of Music with a First Class BMus honours degree, having studied with Professor Benedict Holland, and Lyn Fletcher. As a soloist, Laura was a finalist in the RNCM Norman George Scholarship competition, in 2018 and 2016. In the North London Festival, she was a Prizewinner in the 2018 D'Addario String Competition, and runner-up in her violin recital category, 2019. She holds an ABRSM Diploma in Violin Performance. Solo performances with orchestra include Mozart's Violin Concerto No.5, Bach's Concerto for Two Violins, and Beethoven's Romance in F. Awarded a Cambridge University Instrumental Award Scheme Scholarship, she has been selected for RNCM Concerts nationwide as both a soloist and chamber musician. Laura has held appointments as leader of the RNCM First Year String Orchestra, RNCM Strings Festival Dove Orchestra, and Hallé Youth Orchestra. Laura has also undertaken freelance work with the Hallé Orchestra. Laura plays an 1876 violin by George Gemunder and is proud to be supported by Help Musicians UK.

Rachael Lin piano

Rachael Lin is a Pianist at the Royal College of Music. She is currently in her first year of Masters and is studying with Neil Immelman.

Yiyi Su piano

Chinese pianist Yiyi Su is a Rosalind Leney Award Holder supported by Ms Mcleod and Trustees of the Blenheim Music Circle. Yiyi is currently studying at the Royal College of Music, for a Bachelor degree with Gordon Fergus-Thompson. Following studies with Chinese-Canadian pianist Dr. Vivian Lin 2014, aged sixteen, she performed a solo concert at Xinghai Concert Hall. The same year, Yiyi received the Asia Yamaha Music Scholarship and in 2015 won the third prize of The China Shenzhen Piano Concerto Competition. During her high school years, she participated in masterclasses with Danzhao Yi, Minduo Li and Thomas Rosenkranz.

The next Saint Mary Abbots concert will be on Friday 14 February featuring works by Petar Dimov, Debussy, Sibelius and Ravel

Junior Department
Performers Platform

Hilary Sturt *specialist tutor*
Maria Tarasewicz *piano*

Saturday 8 February 2020, 3pm
West Parry Room

Welcome to the Royal College of Music. For the benefit of musicians and audience members, please turn off your mobile phone. Photography, private filming and sound recording are not permitted without prior written permission from the College and the agreement of all performers. *For further details, please see RCM Public Recording Policy at www.rcm.ac.uk.* Latecomers will not be allowed into the auditorium until a suitable break in the programme. In the interests of safety, sitting or standing on the steps, gangways or floors is strictly prohibited. Thank you for your co-operation.

Performers' Platform is a performance practice workshop providing students with the opportunity to present solo or ensemble works before an informal audience and with tutorial guidance on performance practice.

- 2.50 String Quartet (Robin Thompson-Clarke tutor)
Chloe Ling, Enya Barber *violin*, Rosanna Rowe *viola*, Berniya Hamie *cello*
Beethoven String Quartet op95 no1 in F Minor *iv Finale*
- 3.00 Maddie Gough *trumpet* (pupil of Torbjorn Hultmark)
Barat Fantasie En Mi Bemoel
- 3.10 String Quartet (Hilary Sturt tutor)
Helena Gascoyne, Vivek Ramanan *violin*
Sassan Bhanji *viola*, Megan Clarke *cello*
Beethoven Quartet Op 18 no 4 in C minor *i Allegro ma non troppo*
- 3.20 Neil Dixon *viola* (pupil of Sarah-Jane Bradley)
Enescu Concertstuck
- 3.30 George Richardson-Jones *violin* (pupil of Juliet Hughes-Rees)
Bach Sonata no3 in C Major *Largo*
- 3.40 Evelyn Yang, Jacqueline Yang *cello* (pupil of Alexander Boyarsky)
Schubert Adagio for 2 cellos
Cassado Allegretto Grazioso in the style of Schubert
- 3.50

- 4.00 Jacqueline Yang *cello* (pupil of Alexander Boyarsky)
Saint-Saens Cello Concerto no1 *i Allegro non troppo*
- 4.10 Iachlan Edwards *violin* (pupil of Mark Messenger)
Bruch Violin Concerto no1 in G Minor op26 *i Prelude: Allegro Moderato*
- 4.20
- 4.30 Piano Quintet (Amy Tress tutor)
Safiye Sahin *piano*, Betania Johnny, Rhys Evans *violin*
Emily Fraser *viola*, Max Brambley *cello*
Shostakovich Piano Quintet in G Minor op57 *i Prelude iii Scherzo*
- 4.40 String Quartet (Amy Tress tutor)
Miriam Grant, Elena Tomey *violin*, Jessica Elliott *viola*, Inez Karlsson *cello*
Glazunov String Quartet *iii Alla Mazurka*
- 4.50 String Quartet (Amy Tress tutor)
Elsa Rapisarda, Diane Comon *violin*
Florence Buckley *viola*, Lilah Forde *cello*
Mendelssohn String Quartet op12 *iv Molto allegro e vivace*
- 5.00 Cello Ensemble (Robin Thompson-Clarke tutor)
Andrew Ah-Weng, Emily Elliott, Inez Karlsson, Madeleine Murray,
Tyrone Musngi, Evelyn Yang, Jacqueline Yang, Max Brambley,
Haru Ogiwara
Bruch Kol Nidrei

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Miranda Francis *Head of Junior Programmes*
Ben Storey *Assistant Head of Junior Programmes*
Gill Redfern *Administrator* Connor Stanford *Administrative Coordinator*
John Mitchell *Performance Manager*



Royal Albert Hall



ROYAL
COLLEGE

OF MUSIC

London

Sunday, 9th February, 2020

Classical Coffee Morning – Isaac Harari and Toril Azzalini-Machecler *percussion*

Tony Ingham - piano

The Royal Albert Hall, in association with the Royal College of Music, proudly presents the Elgar Room Classical Coffee Morning series featuring:

Isaac Harari and Toril Azzalini-Machecler (percussion) and Tony Ingham (piano)

Programme

Isaac Harari

Michio Kitazume - Side By Side (6.5')

Sergei Golovko - The Russian Marimba Concerto i Untold Legends (7')

Rob Smith - Breaking Point (3.5')

Toril Azzalini-Machecler

Georges Aperghis - Le Corps a Corps (7')

Jean Sibelius arr. Daimo - The Spruce (3.5')

Astor Piazzolla arr. Cheung - Verano Porteño (5.5')

We hope that you enjoy this morning's concert and look forward to welcoming you back to future performances in this series.

In association with the Royal College of Music

Situated directly opposite the Royal Albert Hall, the Royal College of Music (RCM) is a world-leading music conservatoire with a prestigious history, contemporary outlook and inspiring location. The RCM trains gifted musicians from all over the world for international careers as performers, conductors, composers and other significant leadership roles within the arts.

With around 1000 students from more than 60 countries studying at junior, undergraduate, postgraduate or doctoral level, the RCM is a community of talented and open-minded musicians where creativity, innovation, collaboration and diversity are prized.

The first public performance ever given by RCM musicians was in this very room. On Wednesday 2 July 1884, in the West Theatre (as it was called then), "Mr. Barton", a piano student, performed Chopin's Ballade in A flat to open a programme that also included operatic arias by Mozart, Handel and Gluck, and also chamber works by Schumann and Haydn. We're delighted to be still here over 130 years later!

Biographies

Isaac Harari started playing drum kit when he was 7 and percussion aged 11. He began studying at the Royal College of Music Junior Department in 2017, and will be joining RCM as an undergraduate with a scholarship in September. Recently, he has reached the BBC Young Musician 2020 Percussion Final which will take place this year at Cardiff's Dora Stoutzker Concert Hall. Other venues he has performed in include the Royal Festival Hall, Cadogan Hall and the 606 Club. Isaac lives in London, and when not playing classical percussion enjoys drumming in his jazz trio, piano and

composing. He is the recipient of the Chris Isaac Jazz Award for Young Musicians and a Universal Music Sound Foundation grant.

Toril Azzalini-Machecler started playing percussion at the age of 6 and is currently studying at the RCM's Junior Department under Cameron Sinclair. In 2018, he was a Percussion Finalist in the BBC Young Musician competition, and was the youngest participant in the LSO Academy in 2017. Toril has been involved in various projects such as playing alongside Dame Evelyn Glennie, as well as being marimbist in *Agreed*, a new opera first premiered at Glyndebourne in March 2019. He has performed multiple solo recitals this year, and in addition to this is part of the LPO Junior Artists scheme and a regular member of the Horsham Symphony Orchestra. Toril has recently reached the BBC Young Musician 2020 Percussion Final which will take place later this year.

Since its inception, the Royal College of Music Junior Department has evolved to meet the musical needs of our students and adapted to the changing educational and musical landscape. We provide a programme designed to prepare students for musical life in the 21st century, so we aim to produce happy, successful, healthy, entrepreneurial and flexible young musicians that can meet the ever changing demands of the profession. This academic year over £200,000 of bursary support has been accessed by families where there is the most need – furthering the RCM's mission to offer an inspirational learning experience for all, regardless of financial means. The RCMJD is grateful to the Government's Music & Dance Scheme, Leverhulme Trust, Wolfson Foundation, H R Taylor Trust, RCMJD Bursary Scheme, ABRSM (Junior Scholarship), Sascha Lasserson Memorial Trust, Abinger Hammer Award, Granger Award, Dorothy L Sayers Society, AYM, Humphrey Searle and Universal for their generous support. Some 350 students attend the College each Saturday, travelling from as far afield as Tyneside, Manchester, York, Germany, Ireland and Spain. RCMJD students enjoy a wealth of performance opportunities and have featured at the BBC Proms as well as other regular appearances at the Royal Albert Hall, The Queen Elizabeth Hall and Purcell Room at London's Southbank Centre, St James's Piccadilly, Wigmore Hall, Sadlers Wells Theatre, 606 Club, The Globe and Cadogan Hall. The RCMJD also hosts annual chamber music concerts and masterclasses from visiting artists including the Sacconi and Harlem Quartets, and RCMJD chamber musicians have featured at the House of Lords, Royal Albert Hall, Worshipful Company of Saddlers and at Sandringham for RCM President, HRH The Prince of Wales.

The Royal Albert Hall would like to thank Markson Pianos Ltd for generously providing the hand-built Yamaha baby grand piano for this series. The piano, which was used by Elton John on his Big Red Piano tour and has appeared on the X Factor, has been kindly donated to the Elgar Room by Markson and its rich sound and elegant styling combine to add a wonderful dimension to all of our concerts. For more information, please visit www.marksonpianos.com



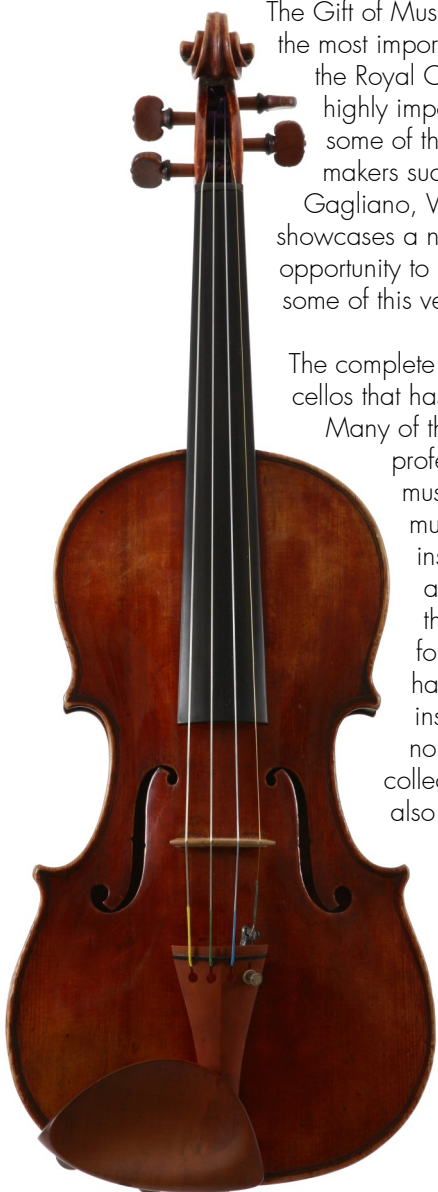
THE GIFT OF MUSIC:
RCM STRING INSTRUMENT COLLECTION

Monday 10 February 2020

6pm | Amaryllis Fleming Concert Hall

THE GIFT OF MUSIC: RCM STRING INSTRUMENT COLLECTION

Monday 10 February 2020, 6pm | Amaryllis Fleming Concert Hall



The Gift of Music series continues with a celebration of some of the most important instrument donations and loans received by the Royal College of Music. The RCM is custodian to a highly important collection of string instruments that includes some of the finest examples of Italian, French and English makers such as Guadagnini, Goffriller, Camilli, Tononi, Gagliano, Vuillaume, Betts and Hill. Tonight's concert showcases a number of these instruments and there will be an opportunity to talk to our musicians and take a closer look at some of this very special collection in a post-concert display.

The complete collection comprises over 100 violins, violas and cellos that has evolved through generous gifts and bequests.

Many of those who have gifted to the RCM are alumni and professional musicians who are passionate about music education and want to give young, talented musicians the opportunity to play the finest instruments of the highest quality. These instruments are historically significant, and most importantly they are still a working collection. The collection is for the benefit of RCM musicians to enable them to have access to some of the best and rarest instruments in the world, ones that they would not normally be able to afford to buy themselves. The collection serves an important purpose today, but they also have a story to tell – who they were made by, where they were made, and who has played them over the years. Now today's RCM musicians are part of that history.

The collection is maintained and expertly restored by world-renowned authority on fine violins Florian Leonhard.

The Elizabeth Hutchinson Bequest
Violin, Giovanni Battista Guadagnini (1741, Piacenza)

Handel (arr Halvorsen) Passacaglia (7')
(1685–1759)

Katherine Yoon *Giovanni Battista Guadagnini* violin
Emma Bandeniece *Joseph Grubaugh & Sigrun Seifert* cello

R Strauss Violin Sonata op 18 (11')
(1864–1949) i *Allegro, ma non troppo*

Haim Choi *Carlo Tononi* violin
Thomas Kelly *piano*

Beethoven String Quartet op18 no1 in F major (30')
(1770–1827) i *Allegro con brio*
ii *Adagio affettuoso ed appassionato*
iii *Scherzo: Allegro molto*
iv *Allegro*

Maria Gilicel *Giovanni Francesco Pressenda* violin and *James Tubbs* bow
Line Faber *Lorenzo Storioni* violin
Otoha Tabata *Charles Boullangier* viola
Silvestrs Kalnins *Matteo Goffriller* cello

After this performance, you are invited to the stage to talk to our musicians and take a closer look at these very special instruments.



For the benefit of musicians and audience members, please turn off your mobile phone.



Filming, recording and photography are not permitted without prior written permission.

The RCM films many events and by attending you consent to any photography or recording. See www.rcm.ac.uk/recordingpolicy for our Public Recording Policy.

Latecomers will not be allowed into the auditorium until a suitable break. In the interests of safety, sitting or standing on the steps or floors is strictly prohibited. Thank you for your co-operation.

Programme details correct at time of going to print.

Legacy Gifts

Throughout the course of its history, the Royal College of Music (RCM) has benefited enormously from legacy gifts to the College, which have enabled the RCM to grow and flourish. Regardless of size, every gift in a supporter's Will to the RCM has helped us to become what we are today: one of the world's greatest music conservatoires.

Legacies have helped us to achieve what might not otherwise have been possible: to provide modern facilities and performance spaces; undertake research; fund performances, creative projects and fellowships; provide scholarships for students in financial need and career support; and facilitate many more enriching musical activities for the benefit of our students as well as the wider public. Valuable legacies have also reached us in the form of fine string instruments, some of which we will enjoy hearing this evening, as well as portraits, sculpture and collections of manuscripts.

We are delighted to announce that the RCM has recently signed up to the free online Will writing service Bequeathed (registered with the Fundraising Regulator). Bequeathed offers RCM supporters in England and Wales the special opportunity to make their Will free of charge with the help of a step-by-step questionnaire. Once you have provided for your family and loved ones, leaving a gift in your Will to the RCM will allow you to play a vital part in supporting the music you love for the enrichment of generations to come. It could be the most transformative decision you ever make – and it need not cost you a penny in your lifetime.

The RCM is immensely grateful to all our generous legacy pledgers. For further information on how you can leave a gift in your Will, please contact Miriam Thiede, Supporter Engagement Manager, at miriam.thiede@rcm.ac.uk or on 0207 591 4761. To learn more about Bequeathed, please visit bequeathed.org/royalcollegeofmusic. Thank you for considering the RCM in this meaningful way.

Violin, Giovanni Battista Guadagnini (1741, Piacenza)

The Elizabeth Hutchinson Bequest, 1984

This beautiful violin was bequeathed to the RCM by Mr Charles George Lovesay Hutchinson; it had belonged to his wife Elizabeth. For many years the violin was played by British musician Iona Brown (1941–2004) who was a member of the Philharmonia Orchestra and the Academy of St Martin-in-the-Fields and has featured on many of her recordings.

Italian luthier Giovanni Battista Guadagnini's work is divided into four main periods corresponding to and named after Piacenza, Milan, Parma and Turin, the four cities in Italy where he lived and worked. He is widely considered as one of the greatest makers after Antonio Stradivari and Giuseppe Guarneri del Gesù. Guadagnini's earliest instruments date from around 1740 when he and his father were resident in Piacenza. The RCM's violin is from this period and these instruments are generally characterised by pretty wood and beautiful red/orange varnish. His individual style produced high quality instruments that are sought after by chamber musicians, soloists and collectors today.

Cello, Joseph Grubaugh and Sigrun Seifert (2016, USA)

The Clare Chelmsford Cello, 2017

Long-standing RCM Friend and alumna Viscountess Clare Chelmsford died in December 2010, aged 80. Clare Chelmsford was a student of the cello at the RCM in the late 1940s. In 2017 her relatives contacted the RCM to discuss a significant donation in her memory. The search began for an appropriate instrument and eventually a Montagnana model cello made by Joseph Grubaugh and Sigrun Seifert was found.

Luthiers Joseph Grubaugh and Sigrun Seifert met in Los Angeles in 1977 where they learned restoration and making in the style of Italian violin maker Simone Sacconi. They made their first joint instrument in 1982 and have since won many medals at Violin Society of America International Competitions. In 1994 Joseph and Sigrun discovered the *Duke of Alcantara* Stradivarius, which had been missing from University of California, Los Angeles for 27 years, and were instrumental in the violin's return.

Violin, Carlo Tononi (1705, Cremona)

The Seymour Whinyates Violin

Gift, Miss Amy Seymour Whinyates, 1972

Amongst the renowned players of this Italian violin include Corina Belcae of the Gramophone award-winning Belcea Quartet, who played it whilst studying at the RCM. Upon the gift in 1972, Miss Amy Seymour Whinyates wrote in a letter to the then bursar Major D A Imlay 'It gives me the greatest pleasure to be able to make the College a gift of my violin and bows ... It is of course a joy and honour for me to know that it will in future be called The Seymour Whinyates Violin'.

Carlo Tononi trained and worked with his father, Giovanni, in the Tononi family workshop in Bologna until his father died in 1713. After his father's death, Carlo moved to the more important centre of music in Italy, Venice, where he worked with Pietro Guarneri. Carlo Tononi became one of the foremost makers of the new Venetian School.

Violin, Giovanni Francesco Pressenda (1843, Turin)

Loan, anonymous, 2017

Giovanni Francesco Pressenda is considered the finest maker of the modern Turin school. It is likely he was trained by French makers in the 1820s before opening his own shop. Consequently, the French influence is strong in Pressenda's early work and his preference for Stradivari models is in keeping with the Parisian trend of the period. From about 1830 his work began to take on more original qualities, especially in the rich red varnish and elongated f-holes. Some of these qualities became hallmarks of the Turin school throughout the next two centuries, including the prominent scribe line down the centre of the scroll. His most celebrated pupil was Giuseppe Rocca.

Violin bow, James Tubbs

Loan, Mrs Prudence Raphael, 2015

Mrs Prudence Raphael, a former student of the RCM, loaned a substantial collection of instruments and bows to the college in 2015.

One of the finest and most prolific British bow makers, James Tubbs (1835–1921), together with his son Alfred, produced more than 5000 bows. Initially Tubbs trained with his father William before starting his own business in the 1850s. He also collaborated with William Ebsworth Hill, founder of W E Hill & Sons, one of the most famous companies in the history of violin making. However, Tubbs's relationship with the famous dealer deteriorated so much that whenever he came across an example of his own work bearing a Hill brand, he stamped his own name on top of it. Tubbs's work is highly sought-after and has been copied by many makers.

Violin, Lorenzo Storioni (1775, Cremona)

Loan, anonymous, 2017

Lorenzo Storioni has been considered as the luthier who rescued the great tradition of violin making in one of its poorest periods following the deaths of Stradivari, Bergonzi and del Gesù. He was born in 1744, the year of Guarneri del Gesù's death, and began work in the late 1760s. Storioni's family settled in the same parish as the Rugeri family of makers and probably provided Storioni with his initial training. He was also acquainted with Antonio Stradivari's son, Paolo, who had retained all his father's tools and templates. Storioni's early work is influenced by the styles of these earlier masters, but it became more confident, original and powerful in tone later on. Notable characteristics include deep channelling at the edges, tilted f-holes and large scrolls. Storioni died in 1816, leaving behind a substantial body of work which is now highly prized for its Cremonese heritage and tone quality.

Viola, Charles Boullangier (1864, London)

Gift, Miss Veronica Gotch, 1980

Miss Veronica Gotch was the niece of British composer Ralph Vaughan Williams and an RCM student in 1914. Miss Gotch performed with the Leith Hill Music Festival associated with the composer and also in a quartet with Miss Amy Seymour Whinyates who you can also read about in this programme.

Charles Boullangier trained in the shop of J B Vuillaume and Gand and Bernardel before moving to London in 1849 to work for Edward Withers I. He set up his own workshop around 1856, and was heavily influenced by English luthier John Frederick Lott II. Many instruments bear the signature of Boullangier with a Withers label and are refined Stradivari copies that reflect his French training.

Cello, Matteo Goffriller (Venice)

Gift, Mrs Florence Muriel Cameron, 1969

In a letter dated June 1969 to the then RCM Bursar, Captain J T Shrimpton, Mrs Florence Muriel Cameron said 'I am delighted it [Goffriller cello] is going to the RCM where it will always have a good home ... I have had it for over 50 years so it is an old friend'. Mrs Cameron's gift is now one of the most sought after cellos in the collection, and indeed many professional soloists highly regard Goffriller instruments.

The RCM has two instruments made by Matteo Goffriller (1659–1742). He is generally considered to be the founder of the Venetian school of violin making during a time when Venice was one of the most important centers of musical activity in the world. He had a profound influence on all the great Venetian makers of the early 18th century, such as Montagnana, Gobetti, Tononi, Serafin and Guarneri. The standard label for a Goffriller instrument uses the Latin inscription *Mattheus Goffriller Fece in Venezia Anno [date]*, identifying maker, city and year it was made. However, Goffriller only labeled a small number of instruments, which included the RCM's cello, in order to avoid paying Venetian taxes.

Katherine Yoon

South Korean violinist Katherine Yoon is studying at the RCM with Itzhak Rashkovsky and is the recipient of the Anne and Brian Wadsworth Scholarship and supported by International Students House. Previously she studied with Akiko Ono at the Yehudi Menuhin School. Katherine has given solo and chamber performances at venues including Wigmore Hall, Konzerthaus Berlin and Cadogan Hall. Katherine has won first prizes in the RCM Violin Competition 2019, Haneum Competition and World Music News Competition. In May 2019, she was invited to perform in Windsor Castle to lead the RCM Chamber Orchestra in the presence of His Royal Highness The Prince of Wales; where she performed with Maxim Vengerov and Sir Thomas Allen. Katherine has taken part in masterclasses with Maxim Vengerov, Pinchas Zukerman, Alina Ibragimova and András Keller.

Emma Bandeniece

In 2018 Latvian cellist Emma Bandeniece completed her bachelor's degree studies at the Jāzeps Vītols Latvian Academy of Music. During her studies she took part in masterclasses with Colin Carr, Sol Gabetta and Jeroen Reuling. She has appeared as the soloist for Dvořák's Cello Concerto with the Baltic Academy Orchestra and performed in chamber music concerts in Latvia, Iceland, Italy and Canada. Emma has been invited by Pēteris Vasks to perform his *Pianissimo* from the *Book for Cello* on a number of occasions. From 2016 to 2019 Emma was a member of the Kremerata Baltica Chamber Orchestra, with whom she performed in concert halls including Carnegie Hall, New York and Suntory Hall, Tokyo. In 2018 she also became a member of the Kremerata Baltica String Trio. In September 2019 Emma became a recipient of the ABRSM Scholarship and began her Masters of Performance studies with Melissa Phelps at the RCM.

Haim Choi

South Korean violinist Haim Choi studied at the Yehudi Menuhin School before joining the RCM in 2014. She is currently studying for a Masters of Performance with Itzhak Rashkovsky, as an Orpheus Scholar supported by the Joan Weller and Jessie Sumner Scholarship, and International Students House. Haim is a prize winner of the Seoul National Symphony and Kloster Schoental international violin competitions. She was recently awarded first prize and the Luigi Boccherini Award at Virtuoso and Belcanto Chamber Music Competition. Recent concerts include performances at Wigmore Hall and the Queen Elizabeth Hall. She performs with the Salomé Quartet and has appeared with musicians Nicola Benedetti and Heinrich Schiff. She has participated in the London Symphony, BBC Symphony and English National Opera orchestras education schemes. Haim has received tutelage from Maxim Vengerov, Shlomo Mintz and Zakhar Bron. She looks forward to a performance with Maxim Vengerov at the Royal Albert Hall.

Thomas Kelly

Since 2015, Thomas Kelly has been studying with Andrew Ball, initially at the Purcell school of Music and now at the RCM. Thomas has won first prizes including the International Competition of Musical Art Kharkiv Assemblies 2018, RCM Joan Chissell Schumann Competition 2019 and Kendall Taylor Beethoven Competition 2019. He has performed in venues including Wigmore Hall, Cadogan Hall, St Martin-in-the-Fields, Poole Lighthouse Arts Centre and Teatro Del Sale in Florence. Thomas has benefited greatly from masterclasses with Paul Lewis, Mikhail Voskresensky, Valentina Berman, Justas Dvarionas, Riccardo Cecchetti and Ian Jones. Thomas recently performed Stravinsky's Concerto for Piano and Winds with the RCM and Paris Conservatoire in October 2019. Thomas's studies at the RCM are generously supported by the Kendall Taylor Award and the C Bechstein Scholarship.

Maria Gilicel

Romanian violinist Maria Gilicel recently obtained her Masters in Performance with distinction from the RCM. She is currently taking her Artist Diploma degree and is a Dasha Shenkman Scholar supported by the Albert Cooper Trust. She has performed in venues such as Wigmore Hall, Royal Festival Hall, St John's Smith Square and the National Auditorium of Madrid (Spain). She has worked with acclaimed musicians including Maxim Vengerov, Nicola Benedetti, Mats Zetterqvist and Alina Ibragimova. She took part in the BBC Symphony Orchestra Pathway Scheme and went on tour with the Chamber Orchestra of Europe as part of their Academy. Maria is part of the Tillet Trust Young Artists Platform and was awarded the Royal Philharmonic Society Emily Anderson Prize for soloists. Future engagements include performing alongside Maxim Vengerov at the Royal Albert Hall.

Line Faber

Luxembourgish violinist Line Faber began her studies with Leonid Kerbel in at the Royal Conservatory Brussels. In 2015 she entered the RCM to study with Mark Messenger and Radu Blidar. She is currently studying for a Masters in Performance as a Sir John Stratton Scholar. Line has taken part in masterclasses with Dora Schwarzberg, Ivry Gitlis and Alina Ibragimova. In June 2019 she was awarded the RCM Unaccompanied Bach Prize. Line has performed alongside Trio Apaches and Nicola Benedetti. She is a member of the Artha String Quartet, with whom she has performed in Wigmore Hall. In 2019 she joined the LGT Young Soloists. Line has participated in many festivals including the Klosters Music Festival. As a soloist she has appeared with the Brussels Chamber Orchestra. Recently Line performed Beethoven's Violin Concerto in an RCM orchestral masterclass conducted by Maxim Vengerov. Line was awarded a place on the English National Opera's Evolve Scheme in 2018 and since 2019 she has been a member of the European Union Youth Orchestra.

Otoha Tabata

Otoha Tabata won first prize in the North International Competition 2018, the Promotion Prize from the Anton Rubinstein Competition 2018 and an Honorary Mention in the Oskar Nedbal Viola Competition. Since 2019, she has been a member of the LGT Young Soloists, performing in numerous concerts and tours around the globe. Otoha was accepted to the Yehudi Menuhin School aged ten, and has studied the violin with Akiko Ono and the viola from 2016 with Boris Kucharsky. Currently she is studying at the RCM with Nathan Braude. She is a Soirée d'Or Scholar, kindly supported by the Ladies of the Soirée d'Or Committee, and has had the privilege of becoming one of the Talent Unlimited artists in the UK.

Silvestrs Kalnins

Latvian cellist Silvestrs Kalnins began playing the cello in the Emils Darzins School of Music, Riga with Dace Puce. He currently studies at the RCM with Melissa Phelps as an ABRSM Scholar supported by Michael Elliott. Silvestrs has been the recipient of first prize in the Karl Davidov International Cello Competition 2014 and the competition for young performers from the Inese Galante Foundation 2016. In 2018 he was awarded a scholarship from the Raphael Sommer Trust. He has participated in Encuentro de Santander Music Academy in Spain and Voksenasen Summer Academy. He has taken part in masterclasses with Frans Helmerson, Torleif Thedeen and Nicholas Jones. Silvestrs is an experienced chamber and orchestral musician and has performed with Thomas Carroll, Arisa Fujita and Cecilia Ziliacus. He was also a member of the Artha String Quartet. He has performed at venues such as Wigmore Hall, Royal Albert Hall and Royal Concertgebouw. Since 2018, he has been a member of the European Union Youth Orchestra.

Our More Music: Reimagining the Royal College of Music Campaign will deliver much-needed new performance spaces, additional scholarships and improved accessibility and facilities. If you would like to support the next chapter of RCM history with a donation to the More Music Campaign, you can complete a donation form, available from our Front-of-House staff, make a gift at www.rcm.ac.uk/donate or use the contactless donation points in our new entrance. Every gift of every size resonates. Your support will help pave the way for more music.

If you would like to find out more about the Campaign and ways to support please contact:

Development and Alumni Engagement
+44 (0)20 7591 4353
moremusicappeal@rcm.ac.uk
www.rcm.ac.uk/moremusic

Thank you for your continued support of the Royal College of Music. We hope you enjoy this evening's performance and look forward to welcoming you to another event soon



RCM BAROQUE ORCHESTRA: 2020 ROD WILLIAMS MEMORIAL CONCERT

Wednesday 12 February 2020, 7.30pm | Amaryllys Fleming Concert Hall

Ashley Solomon conductor
RCM Baroque Orchestra | RCM Chamber Choir

JS Bach Brandenburg Concerto no 1 BWV1046
JS Bach Singet dem Herrn BWV225
CPE Bach Symphony no 1 in D major H663 Wq183
JS Bach Ascension Oratorio BWV11

The RCM Baroque Orchestra opens with Bach's first Brandenburg Concerto, the largest and most dramatic of the six, and ends with his bright and joyous *Ascension* Oratorio, showcasing the baroque trumpets and wind players. In addition, the Chamber Choir performs one of Bach's most ambitious motets, and the orchestra tackles a symphony by the great master's son that is full of grace and excitement.

Tickets: £10, £15 Box Office 020 7591 4314 | www.rcm.ac.uk/events



LUNCHTIME CONCERT
Tuesday 11 February, 1.05pm
West Parry Room



For the benefit of musicians and audience members, please turn off your mobile phone.



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The RCM films many events and by attending you consent to any photography or recording. See www.rcm.ac.uk/recordingpolicy for our Public Recording Policy.

Latecomers will not be allowed into the auditorium until a suitable break. In the interests of safety, sitting or standing on the steps or floors is strictly prohibited. Thank you for your co-operation.

Programme details correct at time of going to print.

LUNCHTIME CONCERT
Tuesday 11 February, 1.05pm
West Parry Room

De Falla Homenaje 4'
(1876–1946)

* * *

Ponce Folias de España 25'
(1882–1948)
i Theme. Lento
ii Poco vivo
iii Allegretto mosso
iv Lento
v Un po agitato
vi Andantino
vii Allegretto espressivo
viii Andante
ix Moderato
x Andantino affettuoso
xi Prestissimo
xii Andantino

Jerome Ness guitar BMus1

* * *

Beethoven String Quartet in D major op 18 no 3 17'
(1770–1827)
i Allegro
ii Andante con moto
iii Allegro

Amy Huang violin BMus3 | **Melody Lau** violin BMus2 | **Tiffany Cheng** viola BMus4 |
Supanee Sonchaiwanich cello BMus3

RCM CHAMBER MUSIC: LUNCHTIME CONCERT

Tuesday 25 February, 1.05pm | West Parry Room

Arvo Pärt Annum per annum

Haydn Cello Concerto no 1 in C major

Haydn String Quartet in G major op 33 no 5 'How do you do?'

Tickets free but required | RCM Box Office 020 7591 4314 |
www.rcm.ac.uk/events

OPERA SCENES

5.30pm | 11 February 2020
Britten Theatre

Director Matthew Monaghan
Conductor Michael Lloyd
Pianist Christina Lawrie

Find other events at www.rcm.ac.uk/events



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Production Team

Director
Matthew Monaghan

Conductor
Michael Lloyd

Pianist
Christina Lawrie

Production Manager
Paul Tucker

Costume Designer / Supervisor
Philip Engleheart

Lighting Designer
Rachel Astall

Head of Stage
Matthew Gorman

Stage Management
Otilie Kark
Sabrina Buck

Theatre Technician
Rachel Astall

Set and Props
Britten Theatre Workshop

Head of Costume
Jools Osborne

Costume Assistants
Christine Hayward
Evelien Coleman

Makeup, Hair and Wigs
Martine Jones
Chantal Mason
Jess Richardson-Smith
Helen Sutton

Petar Dimov
Pianist for *Fidelio*

Jinhong Low
Pianist for *Carmen*

Avi Taler
Conductor for *Dialogues des Carmelites*

RCM Triple Bill

7:00pm | Britten Theatre

6, 17, 19, 21 March 2020

Michael Rosewell conductor
Olivia Fuchs director
Anna Yates designer
Jake Wiltshire lighting designer

L'enfant Prodigue, Debussy

Les Illuminations, Britten

L'heure espagnole, Ravel

Tickets: £10, £20, £30, £40, £50

Tickets available from the Royal College of Music Box Office
www.rcm.ac.uk/events/boxoffice/ | +44 (0)20 7591 4314

Cast

Dafydd Allen
Daniel Bell
Issy Bridgeman
Helen Cooper
Jessica Edom-Carey
Holly Graham
Caitlin Goreing
Catherine Hooper
Yu Ching Fifi Lee
Xin Lin
Zhuxin Li
Emilia Utter Mangsbo
Grace O'Malley
Kazuna Okada
Marina Pienaar
Emily Sierra
Wei Ying Sim
Theodor Uggla
Toby Ward
Adam West

A Midsummer Night's Dream

BRITTEN

<i>Helena</i>	Jessica Edom-Carey
<i>Hermia</i>	Helen Cooper
<i>Lysander</i>	Toby Ward
<i>Demetrius</i>	Dafydd Allen

The fringes of Athens.

Two star-crossed lovers, Lysander and Hermia, meet each other in a forest. They plot to run away together to escape the law of Theseus, who has ruled that Hermia must marry Demetrius, whom she does not love. Lysander and Hermia run off together. Demetrius has heard of their plan to elope and he madly searches for them, to no avail. He is stalked by Helena, who is passionately and unrequitedly in love with him. He tries to dissuade her, but his efforts are useless; she will not leave him alone. All four lovers begin to lose themselves in the magic of the wood.

Dialogues des Carmélites

POULENC

<i>Constance</i>	Issy Bridgeman
<i>Blanche</i>	Marina Pienaar

A convent during the French Revolution.

The pathologically timid aristocrat Blanche de la Force has recently entered the Carmelite order in an attempt to escape the horrors of the French revolution. She thinks that the convent will be a refuge in which she shall be safe.

Sister Constance and Sister Blanche are working in the convent. Sister Constance is a chatterbox who irritates Sister Blanche. Sister Constance reveals that she recently had a premonition that Sister Blanche and herself will die together on the same day. Sister Blanche dismisses the premonition as childish fantasy. However, she is secretly horrified.

Blanche is forced to confront her deepest fear. The convent is not a refuge and her death is inevitable.

The Cast



Zhuxin Li



Emilia Utter Mangsbo



Grace O'Malley



Kazuna Okada



Marina Pienaar



Emily Sierra



Wei Ying Sim



Theodor Ugglä



Toby Ward



Adam West

The Cast



Dafydd Allen



Daniel Bell



Issy Bridgeman



Helen Cooper



Jessica Edom-Carey



Holly Graham



Caitlin Goreing



Catherine Hooper



Yu Ching
Fifi Lee



Xin Lin

Idomeneo

MOZART

Ilia

Emilia Utter Mangsbo

Idamante

Emily Sierra

A war-torn country longing for peace.

Prince Idamante, the son of Idomeneo, the King of Crete, has come to say goodbye to Princess Ilia, the daughter of King Priam whom Idomeneo defeated in the Trojan war. Idamante is desperately in love with Ilia but up until this point she has not returned his affections because Idamante is the son of the enemy.

Idamante states his intention of dying as a way of being free from heartbreak and misery. Ilia is horrified by this news as she is secretly in love with Idamante. She reveals to him that she adores him and cannot live without him. Idamante is completely overcome and proposes to Ilia. She says yes and they swear undying love to each other.

The memory of much bloodshed and trauma is in the past. Ilia and Idamante can finally love one another.

Les Indes galantes RAMEAU

Émilie

Kazuna Okada

Valère

Yu Ching Fifi Lee

An exotic and magical island.

Émilie and Valère are preparing to board a ship that shall return them home. They have been kept in slavery on an exotic island ruled by the tyrannical Osman Pasha. Miraculously, he has recently set them free and they are longing to be back at home. They call on the winds to guide them safely and quickly back to France. They bless the journey ahead and yearn for their homeland.

Alcina

Alcina

Ruggiero

Bradamante

HANDEL

Catherine Hooper

Helen Cooper

Caitlin Goreing

The palace of the sorceress Alcina.

Ruggiero has recently been liberated from a spell that the sorceress Alcina placed upon him. Bradamante, his ex-lover, has victoriously rescued him from Alcina's dark passions. As a result of renouncing Alcina, Ruggiero has been cursed.

Reunited, Ruggiero and Bradamante journey to the palace of the sorceress Alcina. They intend to destroy the source of Alcina's magical powers, which are located in a magical urn. However, Alcina stalls them. She begins to work her dark arts once more. They try and deflect her, but Ruggiero weakens; he still has feelings for Alcina. Time stops. The characters are locked in a poisonous love triangle that seems impossible to escape out of.

Fidelio

Marzelline

Jaquino

BEETHOVEN

Xin Lin

Theodor Ugglä

A high-security prison.

It is morning. Marzelline is working for her father Rocco, a gaoler. Marzelline is interrupted from her daily chores by Rocco's assistant Jaquino. Everyday Jaquino comes to visit her. He is a pest!

Once again, he asks her to marry him, and, once again, she politely and firmly ignores his request. Luckily for Marzelline, Jaquino is interrupted by the daily grind of his work, leaving Marzelline to daydream about Fidelio, a new worker in the prison. Marzelline remains resolutely determined not to give in to Jaquino's advances.

Conductor Michael Lloyd



Since his conducting debut with Scottish Ballet, Michael Lloyd's career has encompassed opera, ballet, symphony concerts and West End musical (he was Music Director from 2006-8 for *The Sound of Music* in the London Palladium). He spent eight years in opera houses in Germany, where he was also very active in chamber music, as a continuo player and chorus master. This was followed by eighteen years on the staff of English National Opera, for whom he conducted many performances of a wide repertoire, including Britten's *Turn of the Screw* on ENO's Russian tour in 1990. He has conducted in Japan, Korea, Singapore, China, Norway, New Zealand and Australia. Here in the UK he has also appeared with Welsh National Opera, the Bournemouth Symphony Orchestra, the Ulster Orchestra, Opera Holland Park, Chelsea Opera Group, English Touring Opera, British Youth Opera and English National Ballet. Michael teaches regularly in the opera schools of the Royal College of Music and the Guildhall School of Music and Drama.

Since September 2009 Michael has been Principal Guest Conductor in the opera house in Magdeburg, Germany. There he has conducted new productions of *La Traviata* and *Orpheus in the Underworld* for the opera and of *Nutcracker*, *Graduation Ball* and *Don Quixote* for the ballet, as well as revivals of *Manon* and *Giselle*. He has also conducted symphony concerts and in 2011 was invited to conduct Beethoven's Ninth Symphony, which is performed annually on January 16th to mark the almost total destruction of the city on that day in 1945. He is the first ever British or American conductor to have been invited to do so.

Michael is Music Director of the Chandos Symphony Orchestra, Malvern and the Birmingham Philharmonic Orchestra.

Director Matthew Monaghan

Matthew is a theatre and opera director. Opera directing credits include *RCM Spring opera scenes* (Royal College of Music); *Noye's Fludde* (BBC); *Trial by Jury* (English National Opera); *Unknowing / The Telephone* (Teatime Opera); *Passion and Resurrection* (Voices of London Festival) and *Viagron / Kettlehead* (Grimeborn).

Theatre directing credits include *The Hoppings* (rehearsed reading at Northern Stage); *Limbo* (Live Theatre); *No One Sees the Video* and *Penetrator* (Royal Academy of Dramatic Art); *The Two Noble Kinsmen* (The Jack Theatre). Matthew was a finalist in the European Opera Directing Prize Competition in 2016.

Associate directing credits include *Orpheus in the Underworld* (ENO). Assistant directing credits include *Man of La Mancha*, *Norma*, *The Queen of Spades*, *Partenope*, *Jenůfa* (ENO); *The Queen of Spades*, *Semiramide*, (Royal Opera House); *The Turn of the Screw* (Garsington) *La vida breve / Gianni Schicchi*, *Der Rosenkavalier* (Opera North) and *Have I None* (Lyric Hammersmith). Matthew trained at RADA and holds a First-Class BA Hons Degree in English from Oxford University.



The Bartered Bride SMETANA

Mařenka

Grace O'Malley

Vašek

Daniel Bell

A small town undergoing change.

Mařenka is being married off to Vašek but she is actually in love with Jeník. She has no intention in marrying Vašek and has come up with a plan to fool Vašek into renouncing Mařenka.

Vašek's worst fears are confirmed when a mysterious stranger greets him and tells him that Mařenka, whom he has never met, loves another man and is already cuckolding him. The stranger gossips that Mařenka is planning on deceiving and tormenting Vašek his entire life. Vašek is horrified. The mysterious stranger, who is actually Mařenka in disguise, persuades Vašek to renounce Mařenka as a result of this (fake) news about Mařenka's infidelity. Vašek is apprehensive but is brow-beaten into it.

Vašek is fooled and the scheming Mařenka leaves victorious.

Zar und Zimmermann LORTZING

Marie

Holly Graham

Peter Ivanov

Adam West

A Dutch shipyard rife with discontent.

Peter Ivanov is working at a shipyard in the Dutch town of Saardam. He is confused and upset that everyone seems to be referring to him as Tsar Peter of Russia. This adds to the list of his problems. Ivanov also thinks he will never be able to marry his dearly beloved Marie, the daughter of the local Mayor, as she is of a different social class to him.

Marie arrives and teases him. She is under strict instruction from another labourer, Peter Michaelov, to keep up the pretence that Peter Ivanov is the Tsar for at least another hour. Michaelov (who is the real Tsar Peter in disguise) has promised Marie that all will be well and that she will be able to marry Ivanov very soon.

Peter Ivanov, however, has no idea that he will soon be able to wed Marie. Whilst he dearly longs for this to happen, it is not a certainty. He gets cross at Marie's cavalier attitude and gets his own back on her by teasing her.

After much bickering and tomfoolery, the lovers dream of their future together.

Orfeo ed Euridice GLUCK

Euridice Wei Ying Sim

Orfeo Zhuxin Li

The underworld; a desolate and hopeless place.

Orfeo has travelled down to the underworld to rescue his lover Euridice, who has recently died. He has been granted the power to save her and guide her out of the underworld. However, there is one condition attached- he is under strict instruction to not look back at her whilst they journey back to Earth.

She is overjoyed to see him; however, she cannot understand why he does not look back at her. He is not able to reciprocate any affection. Is she no longer beautiful? Does he not love her anymore? Is he in love with someone else? She refuses to travel with him unless he does not turn back.

Orfeo is crushed by the torment of Euridice's words.

La clemenza di Tito MOZART

Servilia Kazuna Okada

Anna Yu Ching Fifi Lee

Outside the palace of Tito, the Roman Emperor.

Anna and Servilia are lovers. Tito, the Roman Emperor, has decided that Servilia is to be his wife. The love between Anna and Servilia is unknown to Tito. Tito has charged Anna the task of telling Servilia the news of his proposal to her. Tito has assumed Servilia will be ecstatic about the prospect of marrying him.

Anna is heartbroken but is true to Tito's command as she has respect for the Emperor. Servilia approaches Anna and Anna tells her the news. Servilia is devastated and has no intention of marrying Tito. Anna is overcome with longing and sadness and has to leave. Servilia holds Anna back and they commiserate together. They swear undying love to one another, regardless of the future.

Time stops as the lovers adore one another.

Carmen BIZET

Frasquita Issy Bridgeman

Mercédès Caitlin Goreing

Carmen Emily Sierra

Dancaire Dafydd Allen

Remendado Theodor Uggla

A criminal underworld.

Dancaire and Remendado have arrived to persuade Frasquita, Mercedes and Carmen to join them on their latest criminal spree. Frasquita and Mercedes are overjoyed about this new adventure, but Carmen refuses to join them. She is in love!

They cannot believe this; Carmen is never in love. Not quite knowing what to do, the criminals flatter Carmen- without her involvement the criminal expedition is uncertain. She is the lynchpin of the entire criminal operation.

Carmen begins to change her mind- she might join after all! She is a free spirit and will do what she wants to do.

Scene synopses written by Matthew Monaghan, Director.

- *End of Scenes* -



PRINCE CONSORT WINDS
Wednesday 12 February, 6pm
Inner Parry Room



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PRINCE CONSORT WINDS
Wednesday 12 February, 6pm
Inner Parry Room

Valerie Coleman (b 1970)	Tzigane	9'
Ligeti (1923–2006)	Six Bagatelles <i>i Allegro con spirito</i> <i>ii Rubato. Lamentoso</i> <i>iii Allegro grazioso</i> <i>iv Presto ruvido</i> <i>v Adagio. Mesto</i> <i>vi Molto vivace. Capriccioso</i>	12'
Barber (1910–1981)	Summer Music op 31	11'
Prince Consort Winds		
Lucy Pond flute Henrietta Cooke oboe Johan Stone horn Lewis Graham clarinet Francesca Warren bassoon		

Prince Consort Winds

Winners of the RCM Woodwind Ensemble Competition in 2019, Prince Consort Winds is a London-based wind quintet made up of musicians from the Royal College of Music and the Royal Academy of Music. Established in September 2016, the quintet are regularly coached by Gareth Hulse, and have also received tuition from Olivier Stankiewicz and Sarah Burnett. In Summer 2017 Prince Consort Winds were selected to perform in a chamber music masterclass to Sir James Galway at the Royal College of Music. The quintet enjoys performing regularly at the Royal College of Music and across London, including numerous concerts at St Bartholomew the Great in West Smithfield and St Mary Abbots Church in Kensington. In June 2018, Prince Consort Winds were invited to take part in a short residency in Suffolk, performing and leading workshops at various schools around the area. The quintet also made their debut performance at Conway Hall in October 2018, performing with fellow RCM pianist Bradley Wood. Prince Consort Winds enjoyed a busy summer, with performances at Regent Hall and St Mary Abbots as well as a residency in Lowestoft complete with a performance at St Margaret's Church. A particular highlight was being asked to perform at a memorial service in Grosvenor Chapel, Mayfair, commemorating the music of John Addison, former student and professor at the Royal College of Music. Prince Consort Winds takes its name from Prince Consort Road, the street in Kensington famously named after Prince Albert, consort to Queen Victoria, on which both the Royal College of Music and the Royal Albert Hall lie.

RCM CHAMBER MUSIC: CONSONE QUARTET

Thursday 13 February, 7.30pm | Amaryllis Fleming Concert Hall

Spohr String Sextet in C major op 140

Beethoven Elegischer Gesang

Beethoven Quintet in C major op 29 'Storm'

Recently selected as BBC New Generation Artists and winner of the 2016 Royal Over-Seas League Ensemble Prize, Consone Quartet formed at the RCM with the aim to explore classical and early romantic repertoire on period instruments.

Tickets £5 | RCM Box Office 020 7591 4314 | www.rcm.ac.uk/events



RCM BAROQUE ORCHESTRA

Wednesday 12 February 2020

7.30pm | Amaryllis Fleming Concert Hall

Ashley Solomon conductor

RCM Baroque Orchestra

RCM Chamber Choir

2020 Rod Williams Memorial Concert



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RCM BAROQUE ORCHESTRA

Wednesday 12 February 2020, 7.30pm | Amaryllis Fleming Concert Hall

2020 Rod Williams Memorial Concert

Ashley Solomon conductor

Conor Gricmanis piccolo violin

RCM Baroque Orchestra | RCM Chamber Choir

JS Bach Brandenburg Concerto no 1 in F major BWV 1046 (16')
(1685–1750)
i Allegro
ii Adagio
iii Allegro
iv Menuetto – Trio 1 – Polacca – Trio 2

JS Bach Singet dem Herrn ein neues Lied BWV 225 (13')
i Singet dem Herrn ein neues Lied
ii Wie sich ein Vater erbarmet
iii Lobet den Herrn in seinen Taten

CPE Bach Symphony no 1 in D major H 663 Wq183 (12')
(1714–1788)
i Allegro di molto
ii Largo
iii Presto

INTERVAL

JS Bach Ascension Oratorio BWV 11 (30')
Part one
i Chorus: Lobet Gott in seinen Reichen
ii Recitative: Der Herr Jesus hub seine Hände auf
iii Recitative: Ach, Jesu, ist dein Abschied schon so nah?
iv Aria: Ach, bleibe doch, mein liebstes Leben
v Recitative: Und ward aufgehoben zusehends
vi Chorale: Nun lieget alles unter dir
Part two
i Recitative: Und da sie ihm nachsahen gen Himmel fahren
ii Recitative: Ach ja! so komme bald zurück
iii Recitative: Sie aber beteten ihn an
iv Aria: Jesu, deine Gnadenblicke
v Chorale: Wenn soll es doch geschehen

JS Bach Brandenburg Concerto no 1 in F major BWV 1046

From 1717 to 1723, Bach worked as Kapellmeister at the court of Leopold, Prince of Anhalt-Cöthen, who was a Calvinist. In contrast to the music-centred Lutheran faith, sacred music played a subsidiary role in Leopold's court. Bach was thus free to broaden his compositional focus to include more secular music to be played at court. This period would see the composition of masterpieces such as the six cello suites (BWV 1007–1012), the sonatas and partitas for solo violin (BWV 1001–1006) and the six Brandenburg concertos. Gifted to Christian Ludwig, the Margrave of Brandenburg-Schwedt, in 1721, the Brandenburg concertos were only published in 1850, rising to prominence during the 20th century. Today they are widely regarded as some of Bach's most masterful works.

The first concerto, a reworked version of an earlier Sinfonia (BWV 1046a), is the largest of the six. Scored for 13 instruments, it notably features the piccolo violin — the highest and smallest member of the violin family. Specifically engineered for high pitch, its construction meant it could be tuned higher than standard-sized violins at the time allowed. Written in four movements, rather than the standard three of the period, the solo piccolo violin features prominently in the second and third movements, forming part of the violin section in the first and fourth movements. The second movement, *Adagio*, opens with a lyrical melody played by the oboe, subsequently repeated by the piccolo violin. This dialogue character continues throughout the movement. The third movement, *Allegro*, is reminiscent of a sinfonia concertante, with the piccolo violin as a solo instrument in stunning display of virtuosity.

JS Bach Singet dem Herrn ein neues Lied BWV 225

Written in 1726–27, *Singet dem Herrn* dates from Bach's time in Leipzig where he had been Cantor of Thomasschule at Thomaskirche since 1723. Though Bach wrote many motets during his lifetime, *Singet dem Herrn* is the first in a group of six (BWV 225–230) that have been authentically attributed to him.

Similar to the Baroque concerto, *Singet dem Herrn* is written in three movements (fast-slow-fast). Scored for two four-part (SATB) choirs, Bach sets biblical and chorale texts, in separate movements. Throughout the work, Bach's compositional genius shines through. In the first movement, opening melismatic passages sung by choir one accurately paint the word 'Singet' (sing), while choir two plays an accompanying role. Intricate passages for both choirs can be heard throughout. Contrasting to the liveliness of the first movement, the second movement is more revered and hymnal in character. Here, choir two introduces a chorale that is interspersed with an aria sung by choir one. The exuberant character of final movement is reminiscent of the first. Though the reason behind its genesis remains a topic of debate, *Singet dem Herrn* is one of the finest displays of Bach's compositional ingenuity.

Singet dem Herrn ein neues Lied BWV 225

Chorus

*Singet dem Herrn ein neues Lied!
Die Gemeinde der Heiligen sollen ihn loben,
Israel freue sich des, der ihn gemacht hat.
Die Kinder Zion sei'n fröhlich über ihrem Könige.
Sie sollen loben seinen Namen im Reihen,
mit Pauken und Harfen sollen sie ihm spielen.*

Aria (Choir I)

*Gott, nimm dich ferner unser an!
Denn ohne dich ist nichts getan
mit allen unsern Sachen.
Dum sei du unser Schirm und Licht,
und trägt uns unsre Hoffnung nicht,
so wirst du's ferner machen.
Wohl dem, der sich nur steif und fest
auf dich und deine Huld verläßt!*

Chorale (Choir II)

*Wie sich ein Vater erbarmet
Über seine junge Kinderlein,
So tut der Herr uns allen,
So wir ihn kindlich fürchten rein.
Er kennt das arm Gemächte,
Gott weiß, wir sind nur Staub.
Gleichwie das Gras vom Rechen,
Ein Blum und fallend Laub,
Der Wind nur drüber wehet,
So ist es nicht mehr da,
Also der Mensch vergehet,
Sein End, das ist ihm nah.*

Chorus

*Lobet den Herrn in seinen Taten,
lobet ihn in seiner großen Herrlichkeit.
Alles was Odem hat, lobe den Herrn,
Halleluja!*

Sing to the Lord a new song!

The congregation of the saints shall praise Him,
Israel rejoices in Him, who has created it.
Let the children of Zion be joyful in their King.
Let them praise His name in dances,
with drums and harps let them play to Him.

God, take us to Yourself from now on!

For without You we can accomplish nothing
with all of our belongings.
Therefore be our protection and light,
and if our hope does not deceive us,
You will make it happen in the future.
Happy is the person who strictly and tightly
abandons himself to You and Your mercy!

As a father has mercy
upon his young children,
so the Lord does with us poor ones,
when we fear Him with pure and childlike hearts.
He knows his poor creatures,
God knows we are but dust.
Just as the grass that is mowed,
a flower or a falling leaf,
the wind only blows over it,
and it is no longer there,
So also man passes away,
his end is near to him.

Praise the Lord in His works,
praise Him in his great glory.
Everything that has breath, praise the Lord,
Hallelujah!

CPE Bach Symphony no 1 in D major H 663 Wq183

Born in 1714, Carl Philipp Emanuel Bach was the most famous of JS Bach's sons. At the age of ten, he entered the Thomasschule in Leipzig, where his father was Cantor. There, he enjoyed unrivalled musical tuition. Although Bach went on to study law at the University of Leipzig, he never practiced and following graduation, embraced his true calling – music. As a prominent keyboard virtuoso, Bach took up a position in the court of Frederick the Great of Prussia from 1738–68. The part time nature of the role granted him the freedom to pursue his compositional interests, which gravitated towards keyboard instruments. Bach moved to Hamburg in 1768 to succeed his godfather, composer Georg Philipp Telemann, as Cantor. Two sets of symphonies date from his tenure in Hamburg; six for string orchestra for Gottfried van Swieten, and four *Orchester-Simfonien mit zwölf obligaten Stimmen* (Orchestra Symphonies with twelve obbligato voices). Dated 1775–76, his Symphony no 1 in D major is the first of the latter set, which the composer himself regarded as his finest work of the genre.

Contrasting to earlier string symphonies Bach composed during his 28 years in Frederick's employ, in his four orchestra symphonies the woodwinds feature more prominently, rather than playing a supplementary role. Though the grouping of the woodwinds can be heard early in the first movement, their importance particularly shines through in the second movement, where the two flutes take the lead in what has essentially been described as a quintet for two flutes, viola, cello and double bass, with *pizzicato* violin accompaniment. In the final movement, *Presto*, the woodwinds are integrated into the orchestral texture, with various instances of orchestral doubling between the flute and violin parts. With rich timbres and exciting melodic developments, this work is a prime example of the development of the symphony.

JS Bach Ascension Oratorio BWV 11

Like the *Christmas Oratorio* BWV 248 (1734), Bach's *Ascension Oratorio* (1735) presents a biblical narrative divided into several sections, each interspersed with interpretations and meditations in the form of recitatives, arias and chorales. Set in two parts with eleven movements, the work narrates Jesus' appearance to his disciples and his ascension to heaven in their presence.

Part one opens with a joyful theme in the trumpets which leads to the triumphant D major chorus exclaiming 'Lobet Gott in seinen Reichen' (Praise God in all his Kingdoms). The prominent role of the tenor as narrator (Evangelist), and the number of recitatives throughout the work, attests to the fact that Bach chose to emphasise the narrative element rather than the dramatic. Part two, for example, presents three recitatives in succession. The absence of a deep bass voice in the

penultimate aria 'Jesu, deine Gnadenblicke' (Jesus, Your gracious gazes I can see), written for soprano, along with the addition of two flutes and the oboe as accompanying instruments, results in a high sound, which accurately supports the image of Christ on high, following ascension. The work ends with another stunning chorale, reminiscent of the opening, again featuring prominent trumpet passages. The final phrase implores Christ to return ('Komm, stelle dich doch ein!' / Come [o day], pray do appear!).

© Melissa Gerber-Venter

Ascension Oratorio BWV 11

Chorus

*Lobet Gott in seinen Reichen,
Preiset ihn in seinen Ehren,
Rühmet ihn in seiner Pracht;
Sucht sein Lob recht zu vergleichen,
Wenn ihr mit gesamten Chören
Ihm ein Lied zu Ehren macht!*

Praise God in all his Kingdoms,
Praise Him in His honour,
Extol Him in His splendour;
Seek to rightly imitate His praise
When with full chorus
You make a song in His honour!

Recitative (Philippe Durrant, tenor)

*Der Herr Jesus hub seine Hände auf und segnete
seine Jünger, und es geschah, da er sie segnete,
schied er von ihnen.*

The Lord Jesus lifted up His hands and blessed
His disciples, and it so happened, that as He
blessed them, He departed from them.

Recitative (Humphrey Thompson, bass)

*Ach, Jesu, ist dein Abschied schon so nah?
Ach, ist denn schon die Stunde da,
Da wir dich von uns lassen sollen?
Ach, siehe, wie die heißen Tränen
Von unsern blassen Wangen rollen,
Wie wir uns nach dir sehnen,
Wie uns fast aller Trost gebricht.
Ach, weiche doch noch nicht!*

Ah, Jesus, is Your departure already so near?
Ah, is the hour then already there
When we must let You leave us?
Ah, behold, how hot tears
roll down our pale cheeks,
How we yearn after You,
How all our consolation is nearly destroyed.
Ah, do not withdraw from us yet!

Aria (Hugh Cutting, alto)

*Ach, bleibe doch, mein liebstes Leben,
Ach, fliehe nicht so bald von mir!
Dein Abschied und dein frühes Scheiden
Bringt mir das allergrößte Leiden,
Ach ja, so bleibe doch noch hier;
Sonst werd ich ganz von Schmerz umgeben.*

Ah, just stay, my dearest Life,
Ah, don't flee so soon from me!
Your farewell and Your early departure
brings me the greatest of all sorrows,
Ah, truly, just stay awhile here;
Otherwise I will be completely undone with grief.

Recitative (Philippe Durrant, tenor)

*Und ward aufgehoben zusehends und fuhr auf
gen Himmel, eine Wolke nahm ihm weg vor
ihren Augen, und er sitzt zur rechten Hand
Gottes.*

And He was apparently lifted up and journeyed
to Heaven, a cloud enveloped Him before their
eyes, and He sits at the right hand of God.

Chorale

Nun lieget alles unter dir,
Dich selbst nur ausgenommen;
Die Engel müssen für und für
Dir aufzuwarten kommen.
Dir Fürsten stehn auch auf der Bahn
Und sind dir willig untertan;
Luft, Wasser, Feuer, Erden
Muß dir zu Dienste werden.

Recitative (Philippe Durrant, tenor
& John Lee, bass)

Und da sie ihm nachsahen gen Himmel fahren,
siehe, da stunden bei ihnen zwei Männer in
weißen Kleidern, welche auch sagten:
Ihr Männer von Galiläa, was stehet ihr und sehet
gen Himmel? Dieser Jesus, welcher von euch ist
aufgenommen gen Himmel, wird kommen, wie
ihr ihn gesehen habt gen Himmel fahren.

Recitative (Rebecca Leggett, alto)
Ach ja! So komme bald zurück;
Tilg einst mein trauriges Gebärden,
Sonst wird mir jeder Augenblick
Verhaßt und Jahren ähnlich werden.

Recitative (Andrew Brown, tenor)
Sie aber beteten ihn an, wandten um gen
Jerusalem von dem Berge, der da heißet der
Ölberg, welcher ist nahe bei Jerusalem und liegt
einen Sabbater-Weg davon, und sie kehrten
wieder gen Jerusalem mit großer Freude.

Aria (Ffion Edwards, soprano)
Jesu, deine Gnadenblicke
Kann ich doch beständig sehn.
Deine Liebe bleibt zurücke,
Daß ich mich hier in der Zeit
An der künft'gen Herrlichkeit
Schon voraus im Geist erquicke,
Wenn wir einst dort vor dir stehn.

Chorale

Wenn soll es doch geschehen,
Wenn kömmt die liebe Zeit,
Daß ich ihn werde sehen
In seiner Herrlichkeit?
Du Tag, wenn wirst du sein,
Daß wir den Heiland grüßen,
Daß wir den Heiland küssen?
Komm, stelle dich doch ein!

Now everything is subject to You,
You Yourself only excepted;
The angels must for ever and ever
come to wait upon You.
The princes stand still on their way
and are willingly in service to You;
Air, water, fire and earth
must be of service to You.

And as they watched Him ascending to Heaven,
behold, two men in white garments stood beside
them, who also said:
You men of Galilee, why do you stand and look
at Heaven? This Jesus, who has been taken from
you to Heaven, will return, just as you have seen
Him ascend to Heaven.

Ah yes! Then come back soon;
remove at last my sorrowful bearing,
otherwise every moment
shall be hateful to me and all the years alike.

They however prayed to Him, turned around
toward Jerusalem away from the mountain, which
is called the Mount of Olives, which is near
Jerusalem and lies a Sabbath-day's journey
away, and they returned again to Jerusalem with
great joy.

Jesus, Your gracious gazes
I can see
Your love remains behind,
So that here, in mortal time,
I can refresh myself spiritually
already with future glory,
When one day we shall stand there before You.

When shall it happen,
When will the dear time come,
That I shall see Him
in His glory?
O day, when will you be,
When we will greet the Saviour,
When we will kiss the Saviour?
Come [o day], pray do appear!

Ashley Solomon

Combining a successful career across both theory and practice, Ashley Solomon is Head of Historical Performance at the Royal College of Music, having been appointed a professor in 1994. In 2014 he was awarded a Personal Chair. In 2017 Ashley was elected a Fellow of the Royal Academy of Music which was conferred on him by HRH The Duchess of Gloucester and in 2019 he was elected a Fellow of the Royal College of Music which was conferred on him by HRH The Prince of Wales. Since 2014 Ashley has been working closely with the Royal Collection Trust to curate musical performances in their venues including Buckingham Palace (Queen's Gallery and Ballroom), Windsor Castle and The Queen's Chapel.

He has given masterclasses and lectures worldwide, including The Juilliard School, Yale University, Case Western Reserve University, Sydney Conservatorium, Jerusalem Academy of Music and Dance, Nanyang Academy of Fine Arts Singapore, Hong Kong Academy of Performing Arts, Oslo and Bergen conservatories, Frankfurt Hochschule and Mozarteum in Salzburg. Since 2001 Ashley has been the director of Florilegium, and much of his time is spent working and performing with the ensemble he co-founded in 1991. Each year Florilegium perform at major international festivals and concert series throughout Europe and the Americas. Florilegium has been recording with Channel Classics since 1993 and has to date made 35 recordings, many of which have garnered international awards. They have given over 1250 performances over the years, 80 of these have been at London's Wigmore Hall.

As a soloist, Ashley has performed worldwide, including concertos in the Sydney Opera House, Esplanade (Singapore), Teatro Colon (Buenos Aires), Concertgebouw (Amsterdam), Konzerthaus (Vienna), Beethoven-Haus (Bonn), Handel-Haus (Halle) and Frick Collection (New York). He also records as a solo artist with Channel Classics and his recording of the complete Bach's Flute Sonatas was voted the best overall version of these works on either modern or period flute by *Gramophone Magazine* (February 2017): 'Solomon's luminous tone and unfussy command of the complicated melodies conflate into something utterly beautiful. Slow movements are soulful in their infinite variety, fast ones are clever and with a wealth of invention behind them.'

Since 2003 Ashley has been training vocalists and instrumentalists in Bolivia, working on the remarkable collection of music held in archives by the Moxos and Chiquitos Indians. He formed Arakaendar Bolivia Choir in 2005 and has directed it in concerts throughout North and South America, Europe and in the Far East and on its three CD recordings. In 2008 Ashley was the first European to receive the prestigious Bolivian Hans Roth Prize, given in recognition of the enormous assistance he has given to the Bolivian native Indians, their presence on the international stage and the promotion and preservation of this music.

Conor Gricmanis

Raised in a farming background in rural Shropshire, Conor Gricmanis is a Christopher Hogwood Scholar, studying for a Master's degree in historical violin at the Royal College of Music with Bojan Čičič. Conor completed his undergraduate studies at the Royal Academy of Music where he studied with Rachel Podger. Conor performs regularly with the Academy of Ancient Music, Florilegium, and his own ensembles, Noxwode and Sylvatica. Conor is featured on a number of world premiere recordings with ensembles such as The Illyrian Consort, the AAM, and The Restoration Consort, and is looking forward to recording a disk of 17th century Italian violin sonatas with renowned keyboardist Timothy Roberts, and Noxwode. Conor has performed around the world at some of the finest venues including Wigmore Hall, Buckingham Palace, and The Royal Chapel of Versailles. Conor enjoys a range of music from chamber to orchestral, and is a regular sought after soloist. Conor extends his warmest thanks to the Hogwood family.

John Barrett Piccolo Violin

For this performance Conor is playing a piccolo violin made by John Barrett in London in c1725. The violin is part of the Becket Classical Collection from the Royal Academy of Music and the RCM is grateful for the loan for this performance. Piccolo instruments, tuned a third or fourth above the regular violin, were produced throughout the 16th and early 17th centuries with important surviving examples by Jacob Stainer and members of the Amati family. Barrett's violin is the only known English example of its type.

RCM Baroque Orchestra

The RCM Baroque Orchestra makes regular appearances in the Amaryllis Fleming Concert Hall, often in collaboration with the RCM Chamber Choir, in a wide range of repertoire including a regular series of Bach cantatas. They have also taken part in the RCM International Festival of Viols and performed in the BBC Promenade concerts in collaboration with the Centre de Musique Baroque de Versailles (CMBV) and Sir Roger Norrington in 2014. In Spring 2017 they provided the orchestra for Rameau's rarely performed opera *Les fêtes d'Hébé* at the Opera Bastille in Paris under the direction of Jonathan Williams, again in collaboration with the CMBV and the Académie de l'Opéra National de Paris. The ensemble has been directed by Ashley Solomon since 2006.

RCM Chamber Choir

The RCM Chamber Choir came to international prominence during the Thames Diamond Jubilee River Pageant in 2012, bravely overcoming cold and rain to perform at the close of the ceremony to Her Majesty the Queen and to millions around the world. Choral singing has been at the heart of the Royal College of Music since its inception. Recordings include Holst's *Choral Hymns from the Rig Veda*, conducted by the then Director of the RCM, Sir David Willcocks. More recent performances have included works by Mendelssohn-Hensel, Kaija Saariaho and L Boulanger. The choir also forms the basis of the RCM Baroque Choir, which performs with the RCM Baroque Orchestra each year. The Chamber Choir is drawn from the Vocal Faculty, and provides an opportunity to develop the skills in ensemble singing vital for future careers in music.

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 800 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. A further development is the growing schedule of live-streamed concerts and masterclasses which can be viewed on www.rcm.ac.uk.

RCM Baroque Orchestra

Violin I

Conor Gricmanis
Rebecca Barratto
Natascha Pichler
Liam Keneally
Zea Hunt
Hannah Parry

Violin II

Maxim del Mar
Mari Minoda
Elvina Auh
Joel Munday
Eliott Bougant
Olivia Ziani

Viola

Ana Dunne-Sequi
Charis Morgan
Helena Bartlett
Otoha Tabata

Cello

Juliette Giovacchini
Nicholas Drey
Samuel Ng

Bass

Valentina Ciardelli

Flute

Beth Stone
Maria Filippova

Oboe

Andres Villalobos
Sadie Kerslake
Kate Bingham

Bassoon

Will Gough

Horn

Peter Moutoussis
Alexander Boukikov

Trumpet

Nick Walker
Adam Wood
Henry Morley

Timpani

Paula O'Malley

Harpsichord

Marta Lopez Fernandez

Organ

Tom Dewey

*Italics denote section
principals.*

RCM Chamber Choir

Soprano

Ana Beard Fernández
Olivia Brett
Ffion Edwards*
Ceferina Penny

Alto

Alice Bell
Hugh Cutting*
Rebekah Jones
Rebecca Leggett*

Tenor

Andrew Brown*
Philippe Durrant*
James Micklethwaite

Bass

Jack Comerford
John Lee*
Humphrey Thompson*

Personnel correct at the
time of going to print.

* Soloists

Our More Music: Reimagining the Royal College of Music Campaign will deliver much-needed new performance spaces, additional scholarships and improved accessibility and facilities. If you would like to support the next chapter of RCM history with a donation to the More Music Campaign, you can complete a donation form, available from our Front-of-House staff, make a gift at www.rcm.ac.uk/donate or use the contactless donation points in our new entrance. Every gift of every size resonates. Your support will help pave the way for more music.

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2020 Rod Williams Memorial Concert

Peter Mills established the Mills Williams Award upon the death of his life-long partner, Rod Williams, in 1995, with the aim of supporting music and young musicians. To date, the award has endowed 24 Mills Williams Junior Fellows, and continues to fund an annual concert at the Royal College of Music. In addition, scholarships have been given to students at the Purcell School. Sadly, Peter died in September 2006 after a long battle against cancer. Happily, the Mills Williams Foundation lives on, with the objective of supporting music and young musicians under the guidance of his chosen trustees.



Rod Williams and Peter Mills

Mills Williams Junior Fellows

1996/97 Paul Robinson, voice
1997/98 Alexander Taylor, piano
1998/99 Sarah Thurlow, clarinet
1999/00 Damian Thantrey, voice
2000/01 Alexandra Wood, violin
2001/02 Rachel Nicholls, voice
2002/03 Alba Ventura, piano
2003/04 Elizabeth Cooney, violin
2004/05 Ruth Palmer, violin
2005/06 Gabriella Swallow, cello
2006/07 Anna Cashell, violin
2007/08 Luis Parés, piano
2008/09 Erik Dippenaar, harpsichord

2009/10 Konstantin Lapshin, piano
2010/11 Jianing Kong, piano
2011/12 Frédérique Legrand, cello
2012/13 Yulia Deakin, piano
2013/14 Maksim Šišura, piano
2014/15 Soh-Yon Kim, violin
2015/16 Magdalena Loth-Hill, violin
2016/17 Andrew Yiangou, piano
2017/18 Jonathan Radford, saxophone
2018/19 Ana Teresa de Braga e Alves,
viola
2019/20 Jobine Siekman, cello

Rod Williams (1939–1994)

Purely because he was the son of a serving Army Officer on a foreign posting, Rodney Peter Williams was born in Singapore in November 1939. It was unfortunate timing. Not long thereafter his mother and the two tiny boys made their escape to Australia, and Rod's father became a Japanese prisoner of war for four years. Eventually the family was reunited, and much of Rod's education took place at Steyning, where he showed athletic promise. He followed his father into the Royal Engineers and once again to the Far East, where he was engaged in map-making.

Deciding that army life was not for him, he bought himself out, but continued for a while along the photogrammetry road with Fairey Aviation. Then came a career change: he embarked on accountancy and joined Unilever.

Rod Williams and I met in 1964 and quickly found that we had much in common, particularly our tastes in music, both tending to favour ancient and baroque, and late 19th and 20th-century English music – Vaughan Williams, Butterworth and Britten being particularly well-represented in our record collections.

In 1975, Rod was diagnosed with a cancer of the lymph glands, and there commenced a lengthy chemotherapy battle which he won and achieved full remission. This had the remarkable effect of making him more ambitious. He was a gentleman of courage and great good humour. In 1980, inspired by watching the London Marathon on TV, he became first a jogger, then a runner and, astoundingly, a marathon runner in London in April of 1986, and again in New York in the same year. He ran his last marathon the following year. As time relentlessly removed family ties, Rod and I decided to make reciprocal wills dedicated to the encouragement of musical excellence. This was all too timely, as in 1992 there were signs that all was not well, and Rod died in January 1994. About a year later I approached the Royal College of Music, and thus the Mills Williams Junior Fellowship was established.

Peter Mills, 1996

The Royal College of Music is extremely grateful to the Mills Williams Foundation for its continued support.

RCM SYMPHONY ORCHESTRA: PAPPANO AND THE FRENCH GREATS

Sunday 8 March 2020, 7pm | Amaryllis Fleming Concert Hall

Sir Antonio Pappano conductor

RCM Symphony Orchestra

Eric Chan organ

L Boulanger *D'un matin de printemps*

Ravel *Une barque sur l'océan* from *Miroirs*

Ravel *Alborada del gracioso* from *Miroirs*

Ravel *Ma mère l'Oye*

Saint-Saëns *Symphony no 3 in C minor op 78*

The Royal Opera's Music Director Sir Antonio Pappano leads the RCM Symphony Orchestra in a thrilling evening of French music, culminating in Saint-Saëns's *Symphony no 3* to showcase the full range of the RCM's organ.

Orchestrated movements from Ravel's *Miroirs* suite invoke the swaying trance of a boat on the ocean waves in *Une barque sur l'océan* and a Spanish jester's flamboyant dance in *Alborada del gracioso*.

D'un matin de printemps was the final piece completed by Lili Boulanger before her untimely death. As a prolific musician the piece is no doubt informed by her wide understanding of instruments and styles, with a strong nod to impressionism.

Tickets: £10, £15 RCM Box Office 020 7591 4314 | www.rcm.ac.uk/events



BROMPTON QUARTET
Thursday 13 February, 3pm
West Parry Room



For the benefit of musicians and audience members, please turn off your mobile phone.



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Programme details correct at time of going to print.

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BROMPTON QUARTET

Thursday 13 February, 3pm

West Parry Room

Roxanna Panufnik (b 1968)	Memories of my Father <i>i O Tu, Andrzej</i> <i>ii Greek Photostory</i>	12'
Stravinsky (1882–1971)	Three pieces for string quartet <i>i No 1</i> <i>ii No 2</i> <i>iii No 3</i>	7'
Beethoven (1770–1827)	String Quartet in F minor op 95 <i>i Allegro con brio</i> <i>ii Allegretto ma non troppo</i> <i>iii Allegro assai vivace ma serioso</i> <i>iv Larghetto espressivo - Allegretto agitato</i>	21'

Brompton Quartet

Maja Horvat violin | Emily Turkanik violin |

Hannah Gardiner viola | Wallis Power cello

Brompton Quartet

The Brompton Quartet is comprised of musicians from the UK, Austria and Slovenia. They were winners at the 2019 St Martin-in-the-Fields Chamber Music Competition, and since forming in October 2018, have worked with artists such as Alfred Brendel, Daniel Rowland, Lawrence Power, Mats Zetterqvist, Heinz Holliger and Rafael Todes. All four members of the group are also active soloists and orchestral musicians, and have appeared at festivals including St Endellion, Stift International Music Festival, Midsummer Music Festival and IMS Prussia Cove. Prizes won by individual members of the group include 1st prize at the 13th Concorso Internazionale per Giovani Strumentisti, 3rd prize and the Szymanowski award at the 1st International Karol Szymanowski Competition, Cambridge University Instrumental Awards and the Inaugural Peterhouse Camerata Musica Chamber Music Prize. The Brompton Quartet explore a diverse range of repertoire and pride themselves in regularly programming exciting new works by female composers. They have also recently commissioned two new works for string quartet by talented young composers. The quartet have given recitals around the UK and Europe, at venues including Conway Hall, Kings Place, Elgar Room RAH, Leighton House, The Red House, Aldeburgh, Baroque Hall, Radovljica (Slovenia), and Maison de la Radio (Geneva). They are delighted to have recently been selected as Park Lane Group Artists for 2020 and look forward to performing at St Martin in the Fields and St James's Piccadilly later this year. 2020 highlights include appearances at Buxton and Banstead Arts Festivals, a residency at Wye Valley, and a visit to Holland in June to give recitals and a masterclass.

RCM CHAMBER MUSIC: APPALACHIAN SPRING

Friday 14 February, 7.30pm | Amaryllis Fleming Concert Hall

David Faleris City of Arts and Science

Judd Greenstein Clearing, Dawn, Dance

Copland Appalachian Spring

As the newlyweds contemplate their future in Copland's Appalachian Spring, we round off our Valentine's Day selection of concerts in this year's Chamber Music Festival. Alongside this, bucolic scenes infuse Judd Greenstein's Clearing, Dawn, Dance.

Tickets: £5 | RCM Box Office 020 7591 4314 |

www.rcm.ac.uk/events



CONSONE QUARTET

Thursday 13 February, 7.30pm

Amaryllis Fleming Concert Hall



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CONSONE QUARTET

Thursday 13 February, 7.30pm

Amaryllis Fleming Concert Hall

Spohr (1784–1859)	String Sextet in C major op 140 <i>i Allegro moderato</i> <i>ii Larghetto</i> <i>iii Scherzo: Moderato – Presto</i>	24'
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Consone Quartet

Agata Daraskaite violin | **Magdalena Loth-Hill** violin | **Elitsa Bogdanova** viola |

George Ross cello

with

Otoha Tabata viola | **Samuel Ng** cello

Interval	15'
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Beethoven (1770–1827)	Elegischer Gesang op 118	6'
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Consone Quartet with **Emilia Utter Mangsbo** soprano | **Eiry Price** mezzo-soprano |
Adam West tenor | **John Lee** bass-baritone

Beethoven (1770–1827)	Quintet in C major op 29 <i>Storm</i> <i>i Allegro</i> <i>ii Adagio molto espressivo</i> <i>iii Scherzo: Allegro</i> <i>iv Presto</i>	33'
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Consone Quartet with **Otoha Tabata** viola

Consone Quartet

Formed at the Royal College of Music in London, the Consone Quartet is dedicated to exploring and recreating the sound world of the Classical and early Romantic repertoire on period instruments. Winner of the 2016 Royal Over-seas League Ensemble Prize, the Consone Quartet was also awarded two prizes at the 2015 York Early Music International Young Artists Competition, including a place on the 'EEEmerging' Emerging European Ensembles Scheme associated with the Ambronay Festival in France and six other early music festivals across Europe. The quartet are BBC New Generation Artists for the 2019–2021 season, making them the first and only period string quartet to have been accepted onto the scheme in its history. Recent highlights include an acclaimed debut at London's Wigmore Hall (where they return in 2021), performances at Cadogan Hall, St James's Piccadilly, the Queen's Gallery at Buckingham Palace, and at the Cheltenham, Brighton Early Music, Lake District Summer Music, Buxton and King's Lynn festivals, as well as the Edinburgh Festival Fringe. The Consone Quartet is rapidly gaining international recognition performing in France, Germany, Austria, Bulgaria, Slovenia, the Czech Republic, Belgium, Italy and Switzerland. Last year they completed their debut tour to South America performing across Bolivia and Peru. In 2020, the quartet has been invited to participate in a special Beethoven celebration hosted by the Academy of the Festival de Aix-en-Provence. Consone's debut album, featuring music by Haydn and Mendelssohn, was released on the Ambronay Label during the Festival in October 2018 and was followed by a London launch kindly hosted by the Royal Over-Seas League in December. The disc was met with great critical acclaim and was labelled by *The Strad* as a debut disc, 'that instantly leaps out of the stereo at you as something special'. The ensemble regularly collaborates with other musicians such as the Fitzwilliam String Quartet, members of the Hanover Band, Mahan Esfahani, Gillian Keith, Jane Booth, Ashley Solomon, and Colin Lawson, and look forward to working with harpsichordist Justin Taylor for a BBC Radio 3 Lunchtime Concert at LSO St Luke's in January 2020. Consone has participated in the 'Brighton Early Music Festival Live!' mentoring scheme and in a number of Chamber Studio masterclasses at Kings Place, London. In 2018, the Quartet was selected to become a Concordia Foundation Artist.

String Sextet in C major op 140

Louis Spohr's String Sextet in C major was completed in 1848, a year in which the nations of Europe rose up, due to demand for greater freedom of the press, an upsurge in nationalism and widespread dissatisfaction with political leadership. Written in the direct aftermath, this work is full of heady optimism, engaging from the off, with an effusive, lyrical opening movement before moving into the stately *Larghetto*, with its creeping, chromatic harmony. The final *Scherzo* alternates between its lilting Ländler-like exposition and a joyously unbridled *Presto*.

Elegischer Gesang

This rarely-heard work for string quartet and mixed voices dates from 1814. Dedicated to Baron Johann Baptist von Pasqualati of Osterberg, whose wife had died three years prior, it is a simple yet plaintive setting of a text by Ignaz Franz Castelli.

Sanft, wie du lebstest, hast du vollendet, zu heilig für den Schmerz! Kein Auge wein' ob des himmlischen Geistes Heimkehr.

Gentle as you lived, have you completed too sacred for the pain! No eye weep if Heavenly Spirit homecoming.

String Quintet in C major op 29 Storm

Apart from the ailing Haydn, Beethoven, in the early 1800s was the undisputed master composer of Europe. Uneducated ('I do everything badly except compose'), rough-mannered, but with an alluringly intense personality and of undoubted musical genius, he had managed to secure the patronage of Vienna's cosmopolitan aristocracy who enthusiastically purchased his chamber works. Yet he was deeply troubled. By 1801 he was aware that medicine could do nothing for his failing hearing and his hope of domestic happiness faded when his admiring 17-year old pupil Countess Giulietta Guicciardi declined to marry below her social station. The following year in a letter to his brothers (the Heiligenstadt Testament) he expressed his fear that his deafness and other ailments would prevent him realising his artistic potential. We will never know whether his deafness impaired or enhanced his artistic expression. In this quintet, however, there is no evidence of anguish. His sense of humour bubbles. It is the only original string quintet he wrote (two others are transcriptions of other pieces and it lies between the early (op 18) and middle (op 59) quartets in both time and style.

Samuel Ng

Samuel Ng studies at the Royal College of Music with Hélène Dautry and Richard Tunnicliffe as an RCM Scholar supported by a Musicians' Company Lambert Studentship and has collaborated as a chamber musician with Zakhar Bron, Andrea Lieberknecht, Dag Jensen and Jacob Shaw. Performance highlights include his concerto debut playing Prokofiev's *Sinfonia Concertante*, an appearance at the Vienna Philharmonic Ball in the Musikverein at the age of 19, as well as having played in concert halls in Serbia, Budapest, Ukraine, Austria, Germany and Spain along with radio broadcasts. Samuel has also participated in masterclasses with Ivan Monighetti, Zakhar Bron, Guy Johnston, Natalie Clein, Tomasz Daroch, Jacob Shaw and Maddalena Del Gobbo. He is grateful for the generous support from the Royal Philharmonic Society, The Musicians' Company, The Zetland Foundation and the Raphael Sommer Music Trust.

Otoha Tabata

Otoha Tabata won first prize in the North International Competition 2018, was awarded the Promotion Prize from the Anton Rubinstein Competition 2018 and was awarded an Honorary Mention in the Oskar Nedbal Viola Competition. Since 2019, she has been a member of the LGT Young Soloists, performing in numerous concerts and tours around the globe. Otoha was accepted to the Yehudi Menuhin School aged ten, and has studied the violin with Akiko Ono and the viola from 2016 with Boris Kucharsky. Currently she is studying at the Royal College of Music, with Nathan Braude. She has gained a full scholarship as a Soirée d'Or Scholar, kindly supported by the Ladies of the Soirée d'Or Committee, and has had the privilege of becoming one of the 'Talent Unlimited' artists in the UK.

Emilia Utter Mangsbo

Swedish soprano Emilia Utter Mangsbo made her debut with the Swedish Royal Opera in 2016 at the age of 20 with the role Yniold in the opera *Pelléas et Mélisande*, working with the director Keith Warner. Since then she has been requested for many different projects, such as singing in some of the finest venues for classical music in Stockholm. She was invited to be a soloist with the South African orchestra MIAGI, conducted by Duncan Ward for their tour to Switzerland. In September she participated as a soloist at a celebration of King Carl Gustav's 70th birthday that the Swedish Royal family attended and recieved a scholarship from The Royal Swedish Academy of Music. In the spring of 2017 she performed the lead in the French opera *Lucile* by Grétry with Drottningholm's Baroque ensemble under the lead of Mark Tatlow. That same year she entered Royal College of Music as a scholar. Last year she made her London solo concert debut at the Victoria and Albert Museum.

Eiry Price

Eiry Price is a Welsh mezzo-soprano currently studying a Master of Performance degree at the Royal College of Music. She is a Derek Butler Scholar and is studying with Sally Burgess. She is also a Countess of Munster Musical Trust Award Holder. In October 2019 Eiry was selected to be on the Josephine Baker Trust's list of approved singers. In August 2019, she won the James Pantyfedwen vocal award and was also a prize winner in the Towyn Roberts scholarship. In February 2020 she played Despina as part of an RCM Opera Scenes production of Mozart's *Così fan tutte* at the Britten Theatre. In 2018 she performed as Third Boy in Mozart's *The Magic Flute* at the Sherman Theatre in Cardiff.

Adam West

Adam West is an aspiring young tenor from Newbury, Berkshire. He is currently in the fourth year of his undergraduate degree at the Royal College of Music, where he is an RCM Scholar supported by a Charles Jacobs Award, studying with Jeff Stewart and Gary Matthewman. He has been a member of the Chorus for RCM Opera Studio's productions of Haydn's *Il Mondo Della Luna* (2019) and Mozart's *The Marriage of Figaro* (2018). Adam regularly performs at livery company events held across the City of London. Whilst at RCM, he has sung in masterclasses with Michael Chance and Amand Hekkers.

John Lee

Born and raised in Singapore, John Lee spent two years in the military before moving to the United Kingdom to study music. He is an Iford Arts New Generation Artist, Voces8 Scholar, St Martin's Voices Fellow, Brighton Early Music Festival young artist and member of Genesis Sixteen. John studies with Alison Wells at the Royal College of Music where he is a Sheila Saam Memorial Scholar. John has been a soloist with St Martin's Voices, Armonico Consort, Brandenburg Sinfonia, New Chamber Opera and the City of London Choir. He has a particular love for early music, having performed as a soloist in Handel's *Apollo e Dafne*, Bach's *St John Passion* and numerous Bach cantatas with the RCM Baroque Orchestra, City Music Society and Oxford Bach Soloists. Before moving to London, John received a first class degree in music from St Catherine's College, Oxford. Schola Cantorum of Oxford was central to his experience there: he was Chairman in his second year and Conducting Scholar in his third. Forthcoming concert highlights include *Marte Handel Parnasso* in festa at Wigmore Hall for the London Handel Festival and performances of Bach's *B Minor Mass* with the Armonico Consort in Warwick, Cardiff and London.

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INSIDE HAYDN'S EMPEROR QUARTET
Thursday 13 February, 1.05pm
East Parry Room



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Programme details correct at time of going to print.

THE ROMANTIC SAXOPHONE

Thursday 13 February, 6pm | West Parry Room

Jean-Baptiste Singelée Quatuor pour saxophones op 53

Moulaert Andante, fugue et final

Florio Quartette

Korngold (arr Gubler) Movements from Piano Sonata no 2 op 2 and Piano Sonata no 3 op 25

RCM students perform repertoire that explores the range of the saxophone in the glorious acoustic of our Recital Hall.

The programme explores the versatility and romance of the instrument with pieces spanning decades and centuries from some of the best-loved composers of the repertoire. Come and fall in love with the saxophone all over again!

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INSIDE HAYDN'S EMPEROR QUARTET

Thursday 13 February, 1.05pm

East Parry Room

Haydn

(1732–1809)

String Quartet in C major op 76 no 3 'Emperor'

29'

i Allegro

ii Poco Adagio. Cantabile

iii Menuetto & Trio

iv Finale. Presto

The Sepia Quartet

Lena Segal violin | **Ana Molnar-Popa** violin | **Connie Pharoah** viola | **Max Calver**
cello

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Ingrid Pearson

Ingrid Pearson performs with major UK period ensembles, in venues throughout the UK and abroad. Recent projects on modern clarinet include the world premiere recording of Robert Kahn's op 54 Quintet with pianist Danny Driver and other RCM colleagues. An interest in the history, repertoire and development of the clarinet brought Ingrid to the UK from her native Australia to complete doctoral studies in historical performance practice. She joined the RCM professoriat in 2005 where she is currently Area Leader for the MMus in performance and Course Leader for the BSc in music and physics. Ingrid's research has been supported by the Arts and Humanities Research Council and the Galpin Society. She has recorded for DG Archiv and her publications appear in English, Chinese, German and Spanish.

The Sepia Quartet

The Sepia Quartet, formed of undergraduate students at the Royal College of Music, started playing together in September 2019. They have already given concerts at the Omnibus Theatre, playing Schubert's Rosamunde Quartet, and at St Mary Abbott's Church. The Sepia Quartet have played in masterclasses taken by esteemed chamber musicians such as Mats Zetterqvist and Mark Messenger. Upcoming performances include a lunchtime concert playing Beethoven's Quartet No 5 at St Mary Abbot's Church on the 21st February.



JUNIOR FELLOW SHOWCASE: PHYSICALITY
IN PERFORMANCE WORKSHOP

Thursday 13 February, 11am
Recital Hall

Jobine Siekman **Mills Williams Junior Fellow**

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JUNIOR FELLOW SHOWCASE:
PHYSICALITY IN PERFORMANCE WORKSHOP

Thursday 13 February, 11am

Recital Hall

Mark-Anthony Turnage A Short Procession 9'
(b 1960)

Eumelia Trio

Auguste Janonyte violin BMus4 | **Abigail Lorimier** cello BMus4 |

Mikaela Livadiotis piano MMus2

* * *

R Schumann Piano Trio no 1 in D minor op 63 12'
(1810–1856) *i Mit Energie und Leidenschaft*

Zachary Spontak violin MPerf2 | **Nuno Lucas** piano MMus2 |

Kieran Carter cello MPerf2

* * *

Beethoven String Quartet in C minor no 4 op 18 8'
(1770–1827) *i Allegro, ma non tanto*

Sofía Gómez Alberto violin BMus2 | **Lia Melo** viola BMus1 |

Tiago Soares Silva violin BMus2 | **Anna Crawford** cello BMus2

* * *

Beethoven Piano Trio in E flat major op 70 no 2 6'
(1770–1827) *i Poco sostenuto - Allegro, ma non troppo*

Aleksandra Bednarczyk violin MPerf1 | **Adam Mazurek** cello MPerf1 |

Joanna Kacperek piano MMus1

* * *

Demersseman Fantasia sur un theme original 7'
(1833–1866)

Cupra Duo

Sophia Elger saxophone BMus3 | **Aidan Chan** piano BMus3

Jobine Siekman

Dutch cellist Jobine Siekman is quickly building her career as an exceptional chamber musician and soloist. She has won prizes as a soloist (National Cello Competition of Cellobiennale Amsterdam 2016) and with ensembles including the Alkyona Quartet and the Chloé Trio. This year she has been awarded the Mills Williams Junior Fellowship supported by the Royal College of Music. Previously at the RCM she completed a Bachelor degree with Melissa Phelps a Masters of Performance with Richard Lester. Recently she performed solo Bach at Wigmore Hall and appeared as soloist with the Simon Bolivar Orchestra for Schumann's Cello Concerto. Jobine was awarded the Anna Shuttleworth Prize for her performance of Bach in the RCM Cello Competition in 2016. Jobine is a passionate chamber musician and is a member of several ensembles with whom she performs regularly in the UK and the Netherlands. She participated in masterclasses with Gary Hoffman, Johannes Goritzki, Frans Helmerson, Anner Bijlsma and Jean-Guihen Queyras. The Hendrik Muller Fonds and Prins Bernhard Cultuurfonds have sponsored her studies. Jobine plays a Lefèbvre cello that she generously has on loan from the National Instrument Foundation.

Eumelia Trio

The Eumelia Trio formed in 2018 at the Royal College of Music with the primary aim of exploring works by female composers from the 20th and 21st centuries. The trio is a part of the RCM Gateway Scheme and has performed in venues around London including Regent Hall and Conway Hall. It was a part of the 2019 UK Piano Trio Society Masterclass Day in Gloucestershire and has also been selected to represent the RCM at the Society's upcoming Senior Intercollegiate Piano Trio Competition in Manchester this March. Additionally, the trio has received support and coaching from Danny Driver, Susie Mészáros, Kathron Sturrock, Simone Soldati, and members of the Harlem Quartet. Its repertoire includes works by Rebecca Clarke, Lili Boulanger, Amy Beach, Lera Auerbach, Miriam Hyde, Ethel Smyth and Rotem Sherman. Recently, it collaborated with clarinetist Robbie Marrs for a performance of *Messiaen's Quartet for the End of Time* at the RCM. Additionally the trio has have been working with composer Ellen Drewe, a student at the Royal Academy of Music, on a new commission which will be premiered at the Victoria and Albert Museum in February. The trio's goals for the 2020 season include collaboration with young composers and sharing its repertoire with local schoolchildren through workshops.

Zachary Spontak

Zachary Spontak, recently named Concertmaster of the Orquestra Classica do Sul, one of Portugal's top orchestras, is an active violinist and composer. Described as a 'natural leader' Zachary has collaborated with several of the world's great artists, including Itzhak Perlman, Sir Simon Rattle, Roger Tapping and Peter Eötvös. A review of a concert in Dresden, Germany said he plays with 'a supple tone and lively communication'. Radio and television appearances include KUAC's *Alaska Live*, NPR's *From the Top*, and national television in Germany, Switzerland, and Argentina. Zachary lives in London, pursuing a Master of Performance degree at the Royal College of Music under the mentorship of Detlef Hahn. His studies are generously sponsored by an RCM Study Award. Past teachers include Paul Kantor, Roland and Almita Vamos, Gail Johansen, and Jean Krause.

Nuno Lucas

Born in Lisbon, Portugal, Nuno is currently studying on the Master of Music course at the Royal College of Music in London under the tuition of renowned pianist Leon McCawley. Nuno started taking piano lessons at the Academia de Música de Lagos in Portugal with João Rosa. Alongside his passion for piano, Nuno started flute lessons at the age of nine. Nuno recently graduated with a Bachelor of Music degree from the Royal Welsh College of Music and Drama, under the tuition of Michael Young and Benjamin Frith. In Portugal, Nuno has been a prizewinner in several competitions including International Competition Cidade do Fundão; Concurso Internacional de Música Cidade de Almada, IX Prémio Nacional Elisa de Sousa Pedroso, and the National Estoril Competition. In the UK, Nuno was a finalist of the EPTA UK Piano Competition 2015, and the winner of the Eric Hodges Beethoven Competition 2015, the RWCMD Concerto Competition 2016, the Mary Rees Chopin Prize 2016 and the Trevor Pugsley Prize for Piano Performance. Nuno was also one of the finalists of the RWCMD Ian Stoutzker prize 2018 – an award given to the most outstanding performer at the college. Nuno has also participated in several masterclasses with Angela Hewitt, Katia and Marielle Labèque, Stephen Hough, Boris Berman, Tamara Stefanovich, Peter Jablonski, Artur Pizarro and Paul Badura-Skoda. Nuno has performed regularly in the United Kingdom, Portugal and Italy. As a soloist and chamber musician, important performances include Prokofiev's Piano Concerto no 2 with the Royal Welsh College Symphony Orchestra in St

David's Hall, under the baton of conductor David Jones. Nuno is also very grateful to The Countess of Munster Musical Trust for supporting his studies in London, awarding him the Derek Butler Award.

Kieran Carter

Kieran Carter began studying with Ethan Merrick and then Gordon Pringle at Junior Trinity College of Music. He is currently studying at the Royal College of Music with Melissa Phelps. RCM highlight's include principal cello in Ravel's *Daphnis and Chloe* under Bernard Haitink and the RCM Symphony Orchestra and Chorus. He has also been conducted by Vladimir Jurowski, Thomas Zehetmair, Nicholas Collon, John Wilson and Maxim Vengerov. Away from the RCM, Kieran has been invited to play principal cello in orchestras around London such as the London Firebird Orchestra, the Arch Sinfonia, the Orion Orchestra, Janus Ensemble and the Kantanti Ensemble, playing in venues such as the Royal Albert Hall, Royal Festival Hall, Cadogan Hall and Kings Place. In July 2017 Kieran was selected to take part in the Royal Philharmonic Orchestra Scheme. Chamber music highlights include playing alongside the Sacconi Quartet at their festival in Folkestone, a performance of Mendelssohn's Octet at RCM with Thomas Zehetmair, and the Maiastra String Quartet courses. Kieran also enjoys contemporary music and is performing rarely heard pieces for solo cello at the RCM. He has appeared with the RCM New Perspectives ensemble, performing chamber works by RCM composition professors such as Dai Fujikura, Jonathan Cole and Kenneth Hesketh. As a soloist Kieran has given recitals around London and played concerti with the West Sussex County Youth Orchestra, the Junior Trinity Symphony Orchestra, the Lewes Concert Orchestra, the Dartmouth Festival Orchestra, and most recently Haydn's Cello Concert no 2 with the Horsham Symphony Orchestra. Kieran has taken part in masterclasses and had coaching with David Takeno, Thomas Carroll, Natalie Klein, Johannes Goritzki and the Wihan Quartet.

Sofía Gómez Alberto

Having graduated with distinction from the junior conservatory in Zaragoza studying under Valeri Gazarian, violinist Sofía Gómez Alberto moved to London in 2017 to further her studies at the Junior Guildhall School with Anna-Liisa Bezrodny. In 2018, she was awarded the Junior Guildhall Lutine Prize, the most senior award offered by the junior department of the school, as a result of which she appeared as a soloist with Junior Guildhall Symphony Orchestra under the baton of Julian Clayton in July 2019. Passionate about chamber music, Sofia regularly plays with various ensembles, and has received masterclasses from Alina Ibragimova, Mari Tampere-Bezrodny, Avri Levitan and Valentina Korolkova among others. She has performed in venues in Spain, Morocco, Estonia and the UK, including Cadogan Hall and Milton Court Concert Hall. Sofía currently studies at the Royal College of Music with Lutsia Ibragimova, and plays a William H Luff violin from 1955, kindly on loan from the Royal College of Music.

Lia Melo

Lia studies with Nathan Braude at the Royal College of Music and is an RCM Foundation Scholar. Lia has been invited to perform as a soloist in various venues such as the Royal Albert Hall, Carnegie Hall, Berliner Philharmoniker, Mozarteum's Wiener Saal and Musikverein. Among the many awards from international competitions are the New York Golden Classic Music, the Great Composers Competition, Artist of the Year the Rising Stars Grand Prix- Berlin, the Salzburg Grand Prize Virtuoso, the Concours International de Musique et des Beaux Arts – Québec, the Paris International Music Competition. She has been a member of the European Union Youth Orchestra since 2018. Lia is grateful to have been awarded the 2019 EUYO Lionel Bryer Memorial Fund Award, and has performed in places such as the Concertgebouw, the Stephansdom and Museumsquartier, the Royal Opera House in Muscat, the Royal Albert Hall, the Grand Auditorium Philharmonie in Luxembourg under the baton of the conductors Peter Stark, Gianandrea Noseda, Manfred Honeck, Vasily Petrenko, Stéphane Denève and Marin Alsop. She also participated in the Berliner Philharmoniker BE-PHIL Orchestra, conducted by Sir Simon Rattle, in the Portuguese Youth Orchestra and in the Atlantic Coast Music Festival, having performed the Max Bruch Concerto for Viola and Clarinet and the Stamitz and Cecil Forsyth viola concertos with several orchestras.

Tiago Silva

A current student of Natalia Lomeiko at the Royal College of Music, Portuguese violinist Tiago Silva has performed both as a soloist and chamber musician throughout Europe. He has been a prize-winner in several national and international competitions, such as Guimarães International Violin Competition, Elisa de Sousa Pedroso Galician-Portuguese Violin Competition and Paços Premium International Competition. Tiago has also been a member of renowned summer festivals such as the Peter de Grote Summer Academy in 2016, Groningen, in which he was awarded the Honorary Award for Outstanding Musicianship, and the Höri Musiktage Festival. As an orchestral player, he has had leading positions in several orchestras such as Zurich Youth Symphony Orchestra, Aproarte Youth Orchestra and the Höri Musiktage Festival Orchestra. Due to his academic achievements, Tiago was recently awarded the Santander Totta's Excellence Prize and the prestigious Manuela Carvalho Prize.

Anna Crawford

Anna is a second-year undergraduate scholar at the Royal College of Music, where she studies cello with Melissa Phelps and piano with Kathron Sturrock. As a soloist, Anna has performed the Elgar Cello Concerto with the Kent Concert Orchestra and Bromley Youth Symphony Orchestra. She has also performed the Haydn D major Concerto in Rochester Cathedral. Anna has been a member of the National Youth Orchestra of Great Britain and the National Youth String Orchestra, performing at venues such as the Royal Festival Hall and as part of the BBC Proms 2018, with conductors including Sir Mark Elder, George Benjamin and Marin Alsop. Anna regularly takes part in RCM orchestral projects, and is also very active chamber musician, having received coaching from RCM professors and RCM's Quartet in Residence, the Harlem Quartet, leading to concerts both at RCM and abroad. Anna has recently been awarded the Peter Rogers' Music scholarship and won first prize in the North London Festival Premier Challenge Prize 2019, and the RCM Cello Competition 2019. Anna is currently preparing for solo recitals at Fairfield Halls and St John's Upper Norwood, as well as a performance of Haydn's C major Cello Concerto with the London Mozart Players.

Aleksandra Bednarczyk

Aleksandra Bednarczyk graduated from Frederic Chopin University of Music where she studied violin with Magdalena Szczepanowska and Jan Stanienda. She is currently studying at Royal College of Music with Mark Messenger, as an RCM Scholar. She has already participated in numerous masterclasses and has been tutored by professors such as Olivier Charlier, Viviane Hagner, Rainer Honeck and Szymon Krzeszowiec. She has worked on chamber music repertoire with musicians including Alexander Gebert, Katarzyna Budnik, José Gallardo, Evan Rothstein, Piotr Tarcholik, Jakub Jakowicz and Staffan Scheja. Aleksandra has performed in Asia and Europe in venues including Shanghai Concert Hall, Cracow Philharmonic, NFM in Wrocław, Lutosławski Concert Hall in Warsaw, Warsaw Philharmonic and Książ Castle. In June 2018 she gave performance of Shostakovich's second piano trio in the concert hall of the National Forum of Music in Wrocław with cellist Krystyna Wiśniewska and pianist Piotr Loranc.

Adam Mazurek

Adam Mazurek began to study the cello with his father at the age of six. At the age of twelve he won his first international competition. His latest achievement was the Grand Prix prize at 10th Dezyderiusz Danczowski's National Cello Competition. Adam graduated with distinction at the Fryderyk Chopin University of Music in Warsaw in 2018, where he studied with Tomasz Strahl. During his previous studies he was a principal cellist of Chopin University Chamber Orchestra and a member of Polish Soloists Chamber Orchestra. Adam is currently studying at the Royal College of Music, for a Masters of Performance degree with Alexander Chaushian, where he is an RCM Award Holder supported by the Leverhulme Arts Scholarship. He also works as assistant of Tomasz Strahl at Fryderyk Chopin University of Music in Warsaw.

Janna Kacperek

International concert pianist, Joanna Kacperek has performed in major concert halls in Poland (Warsaw Philharmonic, Concert Studio of the Polish Radio, the Royal Castle in Warsaw, NOSPR in Katowice) and abroad (including UK, France, Italy, Spain, Germany, Norway, Russia, the Ukraine, Canada and Japan). As a soloist, she has performed with the Symphony Orchestra of the

National Philharmonic in Warsaw, State Academic Symphony Orchestra in Moscow and Lviv Virtuosos Chamber Orchestra. Joanna is currently studying at the Royal College of Music with Norma Fisher and is the recipient of the C Bechstein Scholarship and the Zetland Foundation Scholarship. Joanna is a graduate from the Fryderyk Chopin University of Music in Warsaw where she studied with Ewa Pobłocka. She also studied at the Universität der Künste Berlin where she was mentored by Markus Groh as the receipt of an Erasmus scholarship. Joanna has also received the scholarships from the Minister of Culture. Joanna has won international piano competitions in Szafarnia (Chopin), Pilsen (Smetana), Paris (Magin) and the National Witold Lutosławski Music Competition in Warsaw. These achievements include winning a special prize at the International Edvard Grieg Piano Competition in Bergen (2016). In November 2017, together with violinist Roksana Kwaśnikowska, Joanna won the International Beethoven Chamber Music Competition, organised by The Krzysztof Penderecki European Music Centre, Internationale Beethoven Gesellschaft and The Ludwig van Beethoven Association. Joanna has participated in masterclasses with artists including Dina Yoffe, Arie Vardi, Anna Malikov and Boris Berman.

Cupra Duo

Sophia Elger and Aidan Chan are both at the Royal College of Music studying under Kyle Horch and Nigel Clayton respectively. They formed as the Cupra Duo over a year ago and since then have been performing regularly in various venues and churches around the UK. They have given recitals at St Stevens Church on Gloucester Road, St Botolph without Aldgate, the Austrian Cultural Forum Centre, participated in the Claremont Project, and have made numerous appearances in the RCM Chamber Series concerts. They have a mutual interest in other chamber ensembles. Sophia is part of the Vara Saxophone Quartet, has participated in the premieres of numerous works, and recently played in the RCM Symphony Orchestra in the performances of Prokofiev's *Alexander Nevski*. As a collaborative pianist and harpsichordist, Aidan enjoys working with other musicians of all disciplines and also performs as part of the Pharoah Trio with violist Connie Pharoah and clarinetist Elliot Gresty. As well as performing as a duo, both musicians have given concerto performances: Sophia performed Glazunov's Saxophone Concerto with members of the Bournemouth Symphony Orchestra at Poole Lighthouse and Aidan has performed with both the DIT Sinfonia and Philharmonic Orchestra of Budweis.



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RCM CHAMBER MUSIC: THE ROMANTIC SAXOPHONE

Thursday 13 February, 6pm | Recital Hall

Jean-Baptiste Singelée Quartet for saxophones no 1 op 53

Raymond Moulaert Andante, Fugue and Finale

Caryl Florio Quartette

Korngold Movements from Piano Sonatas, arranged for saxophone quartet

RCM students perform repertoire that explores the range of the saxophone in the glorious acoustic of our Recital Hall. The programme explores the versatility and romance of the instrument with pieces spanning decades and centuries from some of the best-loved composers of the repertoire. Come and fall in love with the saxophone all over again!

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THE ROMANTIC SAXOPHONE
Thursday 13 February, 6pm
Recital Hall



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THE ROMANTIC SAXOPHONE

Thursday 13 February, 6pm

Recital Hall

In May 2018, I was presented with a score to a set of arrangements: four movements from Korngold's *Piano Sonatas*, arranged into a new suite for saxophone quartet by the RCM student composer Nathanel Gubler – with a message asking if I might be able to arrange a College performance of the arrangement. Although it was not possible to immediately programme the work in RCM concerts, the piece remained in my mind as an interesting addition to the saxophone repertoire and a potential new challenge for a student quartet to take on. It put my mind to thinking about pairing the Korngold arrangement with original works for saxophone quartet actually composed during the Romantic era. The saxophone is often thought of as a modern instrument, and it is certainly true that it was not until the 20th century that the saxophone came to the popularity it now enjoys. It is also true to say that the saxophone, invented around 1845 by the great Belgian instrument maker Adolphe Sax, is obviously a product of the Romantic era. Contrary to the common misperception that the saxophone lacks a pre-20th century repertoire of any quality, the early history of the saxophone from 1845–1915 in fact saw the composition of a number of excellent works for saxophone that reflect the Romantic ethos of the time. Since then, saxophonists have continued to supplement their 20th–21st century repertoire with transcriptions of music from the Romantic and earlier periods. So, tonight's programme explores both strands of Romantic music for saxophone – by first exploring three rarely-heard original works from the early history of the saxophone, and then concluding with Nathanael Gubler's recent re-working of Korngold's music – the newest addition of Romantic music, by way of transcription, to the repertoire for saxophone quartet.

© Kyle Horch, saxophone professor, Royal College of Music

Singelée	Premier Quatuor op 53	17'
(1812–1875)	<i>i Andante - Allegro</i>	
	<i>ii Adagio Sostenuto</i>	
	<i>iii Allegro vivace</i>	
	<i>iv Allegretto</i>	

Vara Saxophone Quartet

Louis Stanhope soprano | **Sophia Elger** alto

Joe Mackley tenor | **Agnija Silicka** baritone

* * *

Moulaert	Andante, Fugue et Finale	11'
(1875–1962)		

Accento Saxophone Quartet

Robert Finegan soprano | **Simone Geda** alto

Austin Yude Zhang tenor | **Shannon Asplen** baritone

* * *

Florio	Quartette (Allegro de Concert)	16'
(1843–1920)	<i>i Andante</i>	
	<i>ii Allegro</i>	

Kensington Saxophone Quartet

Agnija Silicka soprano | **Rianna Henriques** alto

Louisa Kataria tenor | **Daniel Poole** baritone

* * *

Korngold	Piano Sonatas arranged for saxophone quartet	24'
(arr Nathanael Gubler)		

(1897–1957)	<i>i Allegro molto e deciso (from Sonata no 3)</i>
	<i>ii Allegro impetuoso (from Sonata no 2)</i>
	<i>iii Largo (from Sonata no 2)</i>
	<i>iv Rondo: Allegro giocoso (from Sonata no 3)</i>

Aesthesia Saxophone Quartet

Jonny Vaux soprano | **Daniel James Scott** alto

Stephanie Frankland tenor | **Ashley Brand** bass

Premier Quatuor op 53

The Belgian violinist, conductor, and composer Jean-Baptiste Singelée was a firm friend of his compatriot Adolphe Sax. They had met as youthful students at the Royal Conservatoire in Brussels and continued their association for the rest of their lives. Singelée composed several violin concertos and other recital works for violin, as well as music for ballet. He provided great encouragement to his friend Sax, writing over 30 works for his newly invented saxophone, not only for the alto saxophone but also for tenor and soprano saxophones as well. His *Premier Quatuor* op 53 was completed in 1857, and is believed to be the first work composed for the saxophone quartet medium. The work is written with a traditional classical and romantic structure: after a slow introduction, the opening movement follows a sonata form. The second movement is a slow aria for the ensemble, the third movement a scherzo with a trio, and the fourth a rondo finale.

Andante, Fugue et Finale

Like Singelée, the Belgian composer, pianist, and organist Raymond Moulaert was born in Brussels and also studied at the Royal Conservatoire, from 1890–98. During an extraordinarily long career, Moulaert later returned to the Conservatoire as a professor of harmony, organ, and counterpoint. His compositional style evolved over time, eventually becoming influenced first by Impressionism, and later by the music of Bartók. He wrote orchestral works, chamber music for various mediums, choral works, piano pieces, music for organ, and a large output of songs. His *Andante, Fugue et Final* for saxophone quartet is an early work, composed in 1907. The opening *Andante* creates a deeply brooding atmosphere and is reminiscent of religious music. The rather formal *Fugue* uses the sonority of the quartet rather like an organ, is clearly influenced by JS Bach albeit with some more colourfully Romantic harmonic excursions. The *Final* is at first a rather sweetly Viennese waltz, before turning with determination to a virtuosic ending.

Quartette (Allegro de Concert)

The name of the English-American composer Caryl Florio was actually a pseudonym. In the score to the *Quartette (Allegro de Concert)*, a short biographical essay by Richard Jackson notes that Florio was born in Tavistock, Devon as William James Robjohn. He was taken by his family to New York at the age of 15, where his father, also named William, joined an organ-building business run by his elder brother, Thomas Robjohn. As a teenager Robjohn was boy soloist at New York's Trinity Church; as a young man, Robjohn led an itinerant existence as a pianist, organist, choir master, actor, and as an assistant in a music store. Jackson's essay tells of how Robjohn assumed the name Caryl Florio in 1870, writing in later life that 'according to his aunt (Thomas Robjohn's wife) "I was disgracing the family name and doing general social damage to all who had the misfortune to be related to me. So to save the family name, I abandoned it."' Success and some fame as a musician, however, did eventually come to Florio: he composed a piano trio, four string quartets, a piano concerto, two symphonies, a light opera, and at least two grand operas – *Gilda* and *Uncle Tom's Cabin*. Between 1896–1901, Florio acted as 'Kapellmeister' in charge of the music at Biltmore, the estate near Asheville, North Carolina, owned by George Vanderbilt. Apart from a further period in New York from

1901–03, Florio spent the rest of his life in North Carolina working as a teacher and choir master. The *Quartette (Allegro de Concert)* was written in 1879, one of three works for saxophone quartet that Florio composed during his lifetime. All three pieces were written for the Dutch-born clarinet and saxophone virtuoso Edward Lefèvre. After a period working in London in the late 1860s, Lefèvre arrived in New York in 1871 on a tour playing as principal clarinetist with Parepa Rosa English Opera Company. At the end of the tour he remained in New York, joining Patrick Gilmore's 22nd Regiment Band as principal saxophonist and forming the New York Saxophone Quartette Club, sometime billed as the Wonder Quartette from 1879 onward. An 1883 profile of Lefèvre in the *American Art Journal* mentions the Quartette Club, saying that 'one serious obstacle was the comparatively small number of compositions existing for such a quartet. Good fortune brought the Club to the notice of Florio, a most talented musician, well known as a pianist and organist of great merit and a charming composer.' The *Quartette (Allegro de Concert)* is indeed a work of great charm, beginning with a thoughtful *Andante*. After a brief transitional passage, the main *Allegro* section is a sunny dialogue between two themes – one forthright and cheerful, the other gentler and more lyrical.

Piano Sonatas arranged for saxophone quartet

Erich Korngold began his career very early in life – he was a child prodigy musician whose work was already being presented in concert halls and theatres when he was only eleven years old. Praised by Gustav Mahler, Richard Strauss, and Giacomo Puccini, he went on to become a concert pianist, conductor, and composer; by the early 1930s was one of the leading musicians in the German-speaking world and a professor at the Vienna State Academy. Due to the rise of Nazism and at the request of the director Max Reinhardt, he left Vienna in 1934 and re-located to Los Angeles, where he became one of the first composers of international stature to write music for films. His scores for films like *A Midsummer Night's Dream*, *Captain Blood*, *The Adventures of Robin Hood*, *The Sea Hawk*, and *The Sea Wolf* made a huge impression on Hollywood executives and audiences alike, and set a very high standard for music in film. After 1947, Korngold retired from composing for film and returned to writing concert music, but his Romantic language had rather fallen out of favour by that time, and he struggled to attract the critical attention that his works deserved. After his death in 1957, he was largely forgotten until the 1970s, when some recordings of his film and concert music began to be re-released and re-evaluated in a positive way. In the 21st century, his concert works are again performed frequently, and his music is treated as a late Romantic treasure. The suite of movements transcribed by Nathanael Gubler for saxophone quartet come from two different piano sonatas, offering saxophonists a rare chance to explore a rich Germanic strand of late Romantic style. Of the transcription, Nathanael writes: 'In order to provide the saxophone quartet more repertoire from the early 20th century, the idea was to transcribe music whose gestural and timbral qualities match the nature of the instruments. Korngold's sweet melodic lines and passionate rhythmic drive was ideal for this task. The arrangement takes the outer two movements from the third sonata and the middle two from Korngold's second sonata which he wrote 21 years earlier, at the age of twelve. Thus, the arrangement depicts both his early compositions when he was a one-in-the-century prodigy and his mature, more mellow and lavish language which eventually would form the main body of his film scores.' Nathanael Gubler's works (comprised of both arrangements and own compositions) have been performed in Switzerland, Canada, France, Thailand, Spain, USA, Italy, the Netherlands, Brazil and at prestigious venues in the UK, including the National Portrait Gallery London. Nathanael entered the Royal College of Music in London in 2015 where he studied with Dai Fujikura and Jonathan Cole and was a Terry Hitchcock Scholar and was awarded the 2018 Elgar Memorial Price. Both as violist and composer, he had the pleasure to have masterclasses with composers including Beat Furrer, Wolfgang Rihm, Helmut Lachenmann, Rebecca Saunders, Brian Ferneyhough, Mark-Anthony Turnage and Philippe Leroux. Currently he is completing his Master's degree for contemporary music, viola and composition at the Jerusalem Academy for Music and Dance. Most recent arrangements include the transcription of works by Villa-Lobos for viola and guitar, and Debussy's *Cello Sonata* arranged for cello and strings.

© Kyle Horch, saxophone professor, Royal College of Music

Vara Saxophone Quartet

The Vara Saxophone Quartet was formed in 2017 and comprises of undergraduate and postgraduate students from the Royal College of Music. The quartet is studying under Kyle Horch and has played in masterclasses with Arno Bornkamp and Simon Diriq. Vara enjoys performing both at the RCM and externally with previous performances including the RCM Chamber Music series and the RCM Wind Ensemble. It is looking forward to performing in more external concerts in the future.

Accento Saxophone Quartet

The Accento Saxophone Quartet is made up of students hailing China, England, Italy and Ireland. Each player has experience in various genres of music performance as well as teaching and educating younger students. Each player brings a different element to the quartet throughout the rehearsal process thus enriching the overall experience. Since forming at the start of the 2019–20 academic year, the quartet has received regular chamber coaching from Kyle Horch which has allowed them to grow closer as an ensemble. While this is their premiere performance, the quartet looks forward to several performances in the Royal College of Music later in the year.

Kensington Saxophone Quartet

Kensington Saxophone Quartet is a chamber ensemble from Royal College of Music, studying under Kyle Horch. The quartet was formed recently, only at the beginning of 2020. All four ensemble members are the first and second-year undergraduate students. The quartet has developed and created a great concert programme featuring works by many world-renowned composers

Aesthesia Saxophone Quartet

The London-based Aesthesia Saxophone Quartet is an award-winning chamber ensemble from the Royal College of Music, coached by Kyle Horch. Formed in September 2016, the members are Jonny Vaux, Daniel Scott, Steph Frankland and Ashley Brand. The quartet has had the opportunity to perform recitals in several prestigious venues including St James's Piccadilly and Cadogan Hall. Internationally, it has performed at the Nordic Saxophone Festival in Denmark and the Aegean Arts Festival in Crete. It has also played in masterclasses led by esteemed saxophonists including Graeme Blevins, Simon Diriq, Naomi Sullivan and Arno Bornkamp. The quartet also enjoys participating in outreach work, most recently in a performance at the Royal Opera House's Beat Out That Rhythm Family Sunday – an event with the aim of inspiring the creativity of young children. The quartet was awarded the June Emerson Launchpad prize in the RCM Woodwind Chamber Competition in 2017 and 2018, and are supported by Talent Unlimited.

RCM CHAMBER MUSIC: ILLUMINATE

Saturday 15 February, 3pm | Recital Hall

Kaija Saariaho Couleurs du vent

Beach Pastorale for woodwind quintet op 131

H Bosmans String Quartet

Price Piano Sonata in E minor

Caroline Shaw Valencia

Angela Elizabeth Slater The Sun Catcher

Jennifer Higdon Dark Wood

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APPALACHIAN SPRING

Friday 14 February, 7.30pm

Amaryllis Fleming Concert Hall



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APPALACHIAN SPRING

Friday 14 February, 7.30pm

Amaryllis Fleming Concert Hall

Carmichael Georgia on my Mind 3'
arr. Ingo Luis
(1899–1981)

David Faleris City of Arts and Science 7'
(b 1982)

Shawn Davern Still & Always Will 3'
(b 1994)

The Qurtis Quartet

Nicolas Kent tenor trombone | **Gemma Riley** tenor trombone | **Dominic Clarke** tenor
trombone | **Edward Curtis** bass trombone

* * *

Judd Greenstein Clearing, Dawn, Dance 10'
(b 1979)

Sujin Jee flute | **Alexander McDonald** clarinet | **Edward Sykes** trumpet |
Emmanuel Webb violin | **Elena Accogli** viola | **Aurelien Pinchon** cello

* * *

Copland
(1900–1990)

Appalachian Spring
i Very Slowly
ii Allegro
iii Moderato
iv Fast
v Allegro
vi As at first - slowly
vii Doppio movimento
viii Moderato - Coda

24'

Avi Taler conductor

Sujin Jee flute | **Alexander McDonald** clarinet | **Iona Griffiths** bassoon |
Mira Marton, Emmanuel Webb violin I | **Maria Mamara, Molin Han** violin II |
Elena Accogli, **Lia Melo** viola | **Aurelien Pinchon, Clelia Le Bret** cello |
Ketan Curtis double bass | **Nuno Lucas** piano

Georgia on My Mind

Written in 1930, Hoagy Carmichael's *Georgia on My Mind*, heard here in an arrangement for trombone quartet by Ingo Luis, was born out of a joke between Carmichael and saxophonist Frankie Trumbauer. It was later adopted as the state anthem for Georgia and has subsequently been sampled and covered by artists as diverse as Willie Nelson, Ray Charles, Ronnie Hawkins and Ludacris.

City of Arts and Science

The City of Arts and Sciences is a modern arts and cultural complex located in the city of Valencia, Spain. It features stunning architecture throughout and boasts a public park, science museum, open-air oceanographic park/aquarium, IMAX, planetarium, opera house, performing arts center, covered plaza for concerts and sporting events, and more. The quartet begins with a celebratory fanfare and then embarks on a whimsical journey around the City of Arts and Sciences. The middle section is inspired by the tranquil nights around the City, before launching into the adventurous finale.

© David Faleris

Still & Always Will

American composer, conductor and trombonist Sawn Davern currently serves as Director of Bands at Forest Park High School in the Virginia, USA. He studied at Boston University and James Madison University, as well as brief stint at the Royal College of Music, London. *Still & Always Will*, a short jazz vignette for trombone quartet, was written during the summer of 2016; a recording of the work, featuring the composer playing all four parts, can be heard online.

Clearing, Dawn, Dance

Clearing, Dawn, Dance was written specifically for the six virtuoso musicians of yMusic, who commissioned this work for their debut album, *Beautiful Mechanical*. It's a piece that tries to take advantage of their unique skills and personalities; they are a chamber group that can behave as a tight, seamless ensemble, but they also embrace and even flaunt their individual personalities within the group. That's a rare combination and it was a pleasure to write this piece for them, and to have them truly make it their own.

© Judd Greenstein

Appalachian Spring

Copland's *Appalachian Spring* was first composed as a ballet in 1944 on a commission from the Elisabeth Sprague Coolidge Foundation. The version presented tonight is scored for the original chamber ensemble, a condensed version of the ballet and described by the publishers as 'retaining all essential features but omitting those sections in which the interest is primarily choreographic'. The work won Copland the Pulitzer Prize for music in 1945. *Appalachian Spring* is divided into eight movements, to which the composer ascribes various poetic descriptions including 'A sentiment both elated and religious gives the keynote to this scene' and 'Duo for the Bride and her Intended – scene of tenderness and passion'. The seventh movement, Scenes of daily activity for the Bride and her Farmer husband, is a set of variations of the familiar Shaker hymn, Simple Gifts.

The Qurtis Quartet

The Qurtis Quartet is formed of undergraduate and postgraduate students at the Royal College of Music. It is generously supported by the Headley Trust, Leverhulme Arts Scholarship and The Herbert Howells and Thomas Fielden Scholarship.

Whilst at RCM they have had played with all of the major college ensembles working with the likes of Bernard Haitink, Rafael Payare and Jac van Steen.

All of the members work regularly with a range of professional classical and jazz ensembles including English National Opera, London Sinfonietta, London Concert Orchestra and the Syd Lawrence Jazz Orchestra.

The Quartet are pleased to present a diverse programme for the concert tonight and very much hope that you enjoy the performance.

Sujin Jee flute

Sujin Jee was born in Korea and began playing the flute at the age of thirteen. She studied at Kay Won Art High School with Rando Kim, during which she won the Flute Prize and performed as principal flute for symphony and wind orchestras. As a young soloist, she has given numerous solo recitals both in Korea and the UK, in venues such as the Byuck-gang Art Hall in Korea and the St Michael's Church Centre in Cambridge. Performances of chamber music have included Hansei Wind Quintet concerts in Daeyoenju Hall and a performance of *Doppler Andante and Rondo* for flute duet with Adrienne Jackson in Cambridge. She is currently a student at the Royal College of Music under the tutelage of Katie Bedford, Sue Thomas and Kathleen Stevenson for flute and piccolo.

Alexander McDonald clarinet

Alexander McDonald grew up in Slovakia for most of his early childhood, before moving to Edinburgh when he was 9. It was not until Alexander started his first year at St Mary's Music School that he began learning the clarinet, studying with Pamela Turley and Jean Johnson. He has taken part in the Edinburgh Competition Festival, winning numerous classes, and plays in chamber and orchestral groups on a regular basis. He was Principal Clarinet with the Edinburgh Youth Orchestra in 2018, St Mary's Senior Orchestra in 2019 and with NYOS Senior Orchestra in 2019.

Alexander won the John Nickson and Simon Rew Scholarship to the Royal College of Music in London and is currently studying Bachelor of Music with Timothy Lines.

Edward Sykes trumpet

Edward Sykes is currently studying at the Royal College of Music, London with Mark Calder and Jason Evans. He was a finalist in the Norman Trotman competition in 2017 and performed the first movement of the Haydn Trumpet Concerto with the London Festival Sinfonia in 2018. Edward is supported in his studies at the RCM as a Douglas and Hilda Simmonds Scholar.

Emmanuel Webb violin

British-Israeli violinist Emmanuel Webb is currently an undergraduate at the Royal College of Music, London, studying with Natalia Lomeiko, where he is also an RCM Scholar. As a keen chamber musician, for three years, Emmanuel was a member of the Verano Quintet who have performed at venues including CBSO Centre, Birmingham Symphony Hall and the Royal Albert Hall. He also plays in the Webb Trio which has given many performances together since 2011 often raising money for charities such as The Children's Society, War Child and various restoration projects for local buildings. As a soloist, Emmanuel made his orchestral debut playing the Bach Violin Concerto in E Major with the Old Barn Orchestra in Chatham. He has also made appearances at Hythe, Egerton and Stour Music Festivals. Emmanuel is fortunate to play a violin by W. E. Hill, on loan from the Royal College of Music.

Elena Accogli viola

Currently an Aston Lark Insurance Scholar at the Royal College of Music, Italian violist Elena Accogli has performed as a soloist, in chamber groups and orchestras both nationally and internationally. Elena was principal viola of the National Youth Orchestra of Great Britain and has taken part in orchestral projects including with the London Symphony Orchestra and Concertgebouw Orchestra. She is a member of the LGT Young Soloists and the recipient of the Musicians' Company Bulgin Medal 2019.

Aurelien Pinchon cello

French cellist Aurelien Pinchon studied in Paris at the Conservatoire. There, he performed a lot as a chamber musician, mostly in piano trios, some classical works such as Beethoven Trios but also modern and contemporary repertoire, including Cassado and Delplace. Outside the Conservatoire, he performed with the Novalis Trio at the Theatre de île Saint-Louis and La Forge de Honfleur among other venues. In 2018, he had the opportunity to participate to a chamber music masterclass with the Amatis Trio at the Philharmonie de Paris. Aurelien now studies with Alexander Chaushian at the Royal College of Music, where he has been awarded a RCM Scholarship.

Avi Taler conductor

Israeli conductor Avi Taler started his piano and choral training in the age of six. In 2016 he completed his orchestral conducting bachelor degree in the Buchmann-Mehta School of Music in Tel-Aviv University in the classes of Vag Papian, Yi-An Xu, Yoav Talmi and Ronen Borshevsky. In 2018 he completed his Master of Music in choral conducting at the Buchmann-Mehta School of Music with Ronen Borshevsky. Avi held various educational positions, including being the conductor of advanced municipal youth concert bands and mentoring chamber ensembles and choirs in Israel. Avi is now a second year postgraduate student at the Royal College of Music in London, studying conducting with Peter Stark, Howard Williams, Martyn Brabbins and Toby Purser. Avi has conducted most of the performing ensembles and orchestras in RCM, and was engaged with the Opera School activities. Very recently he took part in an RCM recording session in Abbey Road, where he conducted a student led orchestra with music by De Falla. He is the Polonsky Award Holder, supported by Dr Polonsky. He is also a fellow of the Selma Manders and B'nai B'rith Leo Baeck (London) Lodge Scholarships and the Colton Foundation. He was previously supported by the America-Israel Culture Foundation, the Ashdod Foundation and the Or-Shalom Memorial Trust. Avi holds the Bob and Beryl Bursary for Young Conductors at the Havant Symphony Orchestra for the season of 2019-2020, where he assists conductor Jonathan Butcher.

RCM CHAMBER MUSIC: ILLUMINATE

Saturday 15 February, 3.00pm | Recital Hall

Kaija Saariaho Couleurs du vent

Beach Pastorale for woodwind quintet op 131

H Bosmans String Quartet

Price Piano Sonata in E minor

Angela Elizabeth Slater The Sun Catcher

Jennifer Higdon Dark Wood

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HEAR MORE: Illuminate pre-concert talk: Dr Angela Slater and Dr Natasha Loges in conversation at 2pm in the Recital Hall.

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LACHRIMAE

Friday 14 February, 6pm

Inner Parry Room



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LACHRIMAE

Friday 14 February, 6pm

Inner Parry Room

Dowland	The King of Denmark's Galiard	21'
(1563–1626)	The Earl of Essex's Galiard	
	Mr John Langton's Pavan	
	Sir John Souch, his Galiard	
	Captain Digorie Piper's Galiard	
	Mrs Nichols's Almand	
	Mr Bucton his Galiard	
	Semper dowland semper dolens	

* * *

28'

Lachrimae Antiquae
Lachrimae Antiquae Novae
Lachrimae Gementes
Lachrimae Tristes
Lachrimae Coactae
Lachrimae Amantis
Lachrimae Verae

Luke Challinor, Sarah Small, Jacob Garside, Yusuf Lahham, Miriam Nohl
viola da gamba

Augustin Cornwall lute

Richard Boothby

Richard Boothby has been playing the viol ever since David Fallows handed him a tenor viol while attempting to teach him about Wagner's *Ring* in Manchester University in 1977. After studying with Charles Medlam and Nikolaus Harnoncourt, he founded The Purcell Quartet in 1984 and Fretwork in 1985. He has helped to enrich the viol-consort repertory with new music from today's finest composers, from Elvis Costello to George Benjamin, and from Alexander Goehr to Nico Muhly. He was a member of Trio Aporia, together with Stephen Preston and Jane Chapman, to explore radical experimental contemporary music, alongside the more usual baroque repertory. His arrangements of Bach keyboard music, settings of Purcell songs for voice & viols and arrangements of Michael Nyman's music have won critical praise. With the Purcell Quartet he recorded nearly 50 albums for Hyperion and Chandos; and with Fretwork he recorded over 30 albums for Virgin Classics, Harmonia Mundi USA and more recently Signum Classics. His recordings of the complete solo lyra viol music of William Lawes, and he newly rediscovered fantasias for solo viola da gamba by Telemann were greeted with high critical praise. In addition to his work with Fretwork, he now regularly performs entirely alone in programmes that include the new Telemann Fantasias, lyra viol music, Abel's solo improvisations and contemporary music. He now also performs and records with the celebrated harpsichordist, Mahan Esfahani. They are completing a recording of a newly-discovered sonata by Carl Friedrich Abel. He is professor of Viola da Gamba at the Royal College of Music in London

RCM CHAMBER MUSIC: IVES, WAGNER AND DEBUSSY

Saturday 15 February, 7.30pm | Amaryllis Fleming Concert Hall

Debussy Prélude à l'après-midi d'un faune

Wagner Siegfried Idyll

Ives The Unanswered Question

Christopher McMullen-Laird conductor

Tickets: £5 | RCM Box Office 020 7591 4314

www.rcm.ac.uk/events



RCM AT ST MARY ABBOTS
Friday 14 February, 1.05pm

RCM AT ST MARY ABBOTS

Friday 14 February, 1.05pm

Petar Dimov Butterfly Dream 7'
(b 1994)

Debussy Selection from Preludes, book 1 15'
(1862–1918)
Petar Dimov piano

* * *

Michael Kugel Ysaÿe 5'
(b 1946)

Bach Suite for solo cello No. 5 in C minor, BWV 1011 8'
(1685–1750) *i Prelude*
Vanessa Hristova viola

* * *

Ravel Jeux d'eau 5'
(1875–1937)
Marianne Huang Yueyin piano

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Petar Dimov piano

Petar Dimov is a piano student and scholar in his second year of Master of Performance degree at the Royal College of Music, made possible by the Henry Wood Trust and the St Marylebone Foundation. He is studying with Norma Fisher and Vanessa Latarche. He started his musical education in Plovdiv, Bulgaria, where he studied with Svetlana Koseva until his graduation in 2014. He graduated with a degree from the RCM in 2018 supported by the ABRSM. Petar has won over twenty prizes from international competitions and has performed in Bulgaria, Cyprus, France, Greece, Italy, Macedonia, Romania, Serbia, Spain, Turkey and the UK. He has appeared in major venues across London such as Steinway Hall and St James Piccadilly. Petar has also participated in numerous masterclasses and has worked with professors such as Michel Beroff, John Lill and Boris Petrushansky. He has been a soloist with the Dobrin Petkov Youth Orchestra and the Plovdiv Philharmonic Orchestra. His accomplishments have been acknowledged with prizes from the Union of the Bulgarian Composers and the Bulgarian Ministry of Culture. Petar has been supported by Rotary Club - Plovdiv, the Communitas Foundation and the Dimitar Berbatov Foundation. As a composer, Dimov has written for orchestra, chorus, voice, various solo instruments and chamber ensembles.

Vanessa Hristova viola

Vanessa Hristova started playing the viola at the age of five and studied at the National School of Arts Dobri Hristov in Varna, Bulgaria with Dilyana Tsvetanova Roumi Pertova. From a young age she has participated in numerous international competitions and festivals including Young Euro Classic, Varna Summer International Music Festival and Festival Academy Budapest whilst obtaining first prize at the XXII International Youth Music Competition in Dobrich. While studying at the National School of Arts, Vanessa was regularly recording for the Bulgarian National Radio and touring around Europe with her String Quartet. She has performed in Bulgaria, Poland, Greece, Hungary, Austria, Germany and Spain in venues such as the Royal Albert Hall, Royal Festival Hall, Konzerthaus Berlin, Cadogan Hall, and collaborated with artists and conductors such as Maxim Rysanov, Vasily Petrenko, Vladimir Jurowski, Johannes Meisl, Jose Gallardo and Svetlin Roussev. As an orchestral player she has performed as Principal Violist of the National School of Arts Varna Orchestra, Co-principal of Varna Opera Orchestra, Varna Chamber Orchestra, National Bulgarian Youth Orchestra, Varna Philharmonic, Camerata Orphica, Royal College of Music String Band.

Marianne Huang Yueyin piano

Singaporean pianist Marianne Huang Yueyin won the first prize in the Singapore International Classical Piano Competition in 2017. She is currently an undergraduate student at the Royal College of Music studying the piano with Leon McCawley. She is a William Mealings Scholar, supported by the William Mealings Scholarship. Since coming to RCM, Marianne has performed avidly at the annual RCM Keyboard Festivals, St Mary Abbots Church, Battersea Care Home and Age UK Islington. Recently, Marianne received an 'Outstanding' certificate for her performance at the Stratford East London Music Festival 2019.

The next Saint Mary Abbots concert will be on Friday 21st February featuring works by Bach, Cervello and Beethoven.

Song Plus Valentine's Day Recital 'Secrets and Obsessions'

6.00pm | Friday 14 February 2020
Recital Hall

Singers

Issy Bridgeman
Jeremy Kleeman
Manase Latu
Eiry Price
Shimona Rose

Pianists

Jack Campbell
Shile Liu
Jinhong Low



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Song Plus: Secrets and Obsessions

6.00pm | Friday 14 February 2020 | Recital Hall

Balfe	Trust her not
Purcell / Tippett	Sweeter than roses
Löewe	Ach, neige du Schmerzenreiche
Schubert	Der Doppelgänger
Purcell / Britten	Lost is my quiet
Wolf	○ wär dein Haus
Wolf	Heiss mich nicht reden
Schumann	Blaue Augen hat das Mädchen
Schumann	Zwielicht
Mendelssohn	Hüt du dich
Tchaikovsky	Sred Shumnovo Bala 'Amidst the din of the ball'
Barber	Solitary Hotel
Lehrer	I hold your hand in mine
Granados	El maja timido
Schumann	In der Nacht
Barber	Promiscuity
Lehrer	Masochism Tango

Trust Her Not

Balfe (1808-1870)

Text by Wadsworth Longfellow (1807-1882)

I know a maiden fair to see, take care!
She can both false and friendly be, beware!
Trust her not, she is fooling thee!

She has two eyes so soft and brown, take care!
She gives a side-glance and looks down, beware!
Trust her not, she is fooling thee!

And she has hair of golden hue, take care!
And what she says it is not true, beware!
Trust her not, she is fooling thee!

Sweeter Than Roses

Purcell (1659-1695) / Tippett (1905-1998)

Text Anonymous

Sweeter than roses, or cool evening breeze
On a warm flowery shore, was the dear kiss,
First trembling made me freeze,
Then shot like fire all o'er.
What magic has victorious love!
For all I touch or see since that dear kiss,
I hourly prove, all is love to me.

Ach, neige du Schmerzenreiche

Löewe (1796-1869)

Text by Goethe (1749-1832)

Translation © Richard Stokes

Ah, incline your countenance,
You who are full of sorrow,
To my distress!
With the sword in your heart,
And a thousand griefs,

You look up at your dying son.
You gaze up to the Father
And utter sighs
For His affliction and your own.
Who can feel
How the pain
Churns in my bones?
What my poor heart dreads,
Why it quakes, what it craves,
Only you, only you can know!
Wherever I go,
How it throbs, it throbs, it throbs
Here in my breast!
Alas, as soon as I'm alone,
I weep, I weep, I weep,
My heart breaks.

Der Doppelgänger

Schubert (1797–1828)

Text by Heine (1797-1856)

Translation © Richard Wigmore

The night is still, the streets are at rest;
in this house lived my sweetheart.
She has long since left the town,
but the house still stands on the selfsame spot.
A man stands there too, staring up,
and wringing his hands in anguish;
I shudder when I see his face –
the moon shows me my own form!
You wraith, pallid companion,
why do you ape the pain of my love
which tormented me on this very spot,
so many a night, in days long past?

Lost is my quiet

Purcell (1659-1695) / Britten (1913-1976)

Text Anonymous

Lost is my quiet for ever,
Lost is life's happiest part;
Lost all my tender endeavours,
To touch an insensible heart.

But tho' my Despair is past curing,
And much undeserv'd is my fate,
I'll show by a patient enduring
My love is unmov'd as her hate.

O wär dein Haus durchsichtig wie ein Glas

Wolf (1860-1903)

Text by Heyse (1830-1914)

Translation © Richard Stokes

If only your house were transparent like glass,
My love, when I steal past!
Then I would always see you within,
How I would gaze at you with all my soul!
How many looks my heart would send you,
More than the river in March has drops!
How many looks I would send you,
More than the drops that shower down in rain!

Heiss mich nicht reden

Wolf (1860-1903)

Text by Goethe (1749-1832)

Translation © Richard Wigmore

Do not bid me speak; bid me be silent,
for my duty is to keep my secret;
I long to reveal my whole soul to you,
but fate does not permit it.
At the appointed time the sun in its course
drives away the dark night, and day must break;

the hard rock opens its bosom
and ungrudgingly bestows on the earth its deep-hidden springs.
Every man seeks peace in the arms of a friend;
there the heart can pour out its sorrows.
But an oath seals my lips,
and only a god can open them.

Blaue Augen hat das Mädchen

Schumann (1810-1856)

Text by Geibel (1815-1884)

Translation © Richard Stokes

The girl has blue eyes,
Who would not fall in love with them!
They charm so much that they delight
And captivate each heart,
For they can gaze with such pride
That they wantonly cause pain.
They cause peace and happiness,
Thoughts and memories to disappear,
And always know how to triumph
With their sweet and faithful glow.
None who has known their splendour
Has ever escaped their thrall,
Everyone desires to hang
Night and day upon their glow.
The girl has blue eyes,
Who would not fall in love with them!

Zwielicht

Schumann (1810-1856)

Text by Von Eichendorff (1788-1857)

Translation © Richard Stokes

Dusk is about to spread its wings,

The trees now shudder and stir,
Clouds drift by like oppressive dreams—
What can this dusk and dread imply?
If you have a fawn you favour,
Do not let her graze alone,
Hunters sound their horns through the forest,
Voices wander to and fro.
If here on earth you have a friend,
Do not trust him at this hour,
Though his eyes and lips be smiling,
In treacherous peace he's scheming war.
That which wearily sets today,
Will rise tomorrow, newly born.
Much can go lost in the night—
Be wary, watchful, on your guard!

Hüt du dich

Mendelssohn (1809-1847)

Text by Wadsworth Longfellow (1807-1882)

I know a maiden fair to see,
Take care!
She can both false and friendly be,
beware! beware!
Trust her not, she is fooling thee!

She has two eyes, so soft and brown,
take care!
She gives a side-glance and looks down,
beware! beware!
Trust her not, she is fooling thee!

And she has hair of a golden hue,
take care!
And what she says, it is not true,
beware! beware!
Trust her not, she is fooling thee!

She gives thee a garland woven fair,
take care!
It is a fool's-cap for thee to wear,
beware! beware!
Trust her not, she is fooling thee!

Sred Shumnovo Bala 'Amidst the din of the ball'

Tchaikovsky (1840-1893)

Text by Tolstoy (1828-1910)

Translation © Phillip Ross Bullock

Amidst the din of the ball, by chance,
In the commotion of worldly vanity,
I glimpsed you, but mystery
Covered your features.
Only your eyes looked sad,
But the divine sound of your voice
Was like the of far-off pipes,
Or the dancing waves of the sea.
I fell for your delicate form,
And all of your pensiveness,
And your laughter, both sad and sonorous,
Still rings in my heart.
In the lonely hours of night,
I love to lie down, tired;
I see your sad eyes,
I hear your joyful words.
And wistful, so wistfully falling asleep,
I drift into mysterious dreams...
I don't know whether I love you,
But I think I probably do!

Solitary Hotel

Barber (1910-1981)

Text by Joyce (1882-1941)

Solitary hotel in mountain pass.
Autumn. Twilight. Fire lit.
In dark corner young man seated.
Young woman enters.
Restless. Solitary. She sits.
She goes to window. She stands.
She sits. Twilight. She thinks.
On solitary hotel paper she writes.
She thinks. She writes. She sighs.
Wheels and hoofs. She hurries out.
He comes from his dark corner.
He seizes solitary paper.
He holds it towards fire.
Twilight. He reads. Solitary.
What?
In sloping, upright and backhands: Queen's hotel, Queen's hotel, Queen's
Ho...

I Hold Your Hand in Mine

Lehrer (b.1928)

Text by Lehrer (b. 1928)

I hold your hand in mine dear
I press it to my lips
I take a healthy bite from your dainty fingertips
My joy would be complete dear
If you were only here
But still I keep your hand as a precious souvenir
The night you died I cut it off
I really don't know why
For now each time I kiss it
I get blood stains on my tie
I'm sorry now I killed you
For our love was something fine
Until they come to get me, I
Shall hold your hand in mine.

El maja tímido

Granados (1867-1916)

Text by Periquet (1873–1940)

Coming to my window grate to look at me
In the evening is a gent
Who, when he has seen enough, sighs
And disappears down the road.
Ah, what a fleeting fellow!
If this is how life will go,
it'll kill me!

It happens again and he runs away
And so, without enthusiasm,
I say softly to him,
"Adios, Mr. Ghost!"
Ah, what a fleeting fellow!
If this is how life will go,
it'll kill me!

In der Nacht

Schumann (1810-1856)

Text by Geibel (1815–1884)

Translation © Richard Stokes

All have gone to rest, O heart,
All are sleeping, all but you.
For hopeless grief
Banishes slumber from your bed,
And your thoughts fly in speechless
Sorrow to their love.

Promiscuity

Barber (1910-1981)

Text by Hurlstone Jackson (1909-1991)

I do not know with whom Edan will sleep,
but I do know that fair Edan will not sleep alone.

The Masochism Tango

Lehrer (b.1928)

Text by Lehrer (b. 1928)

I ache for the touch of your lips, dear
But much more for the touch of your whips, dear
You can raise welts
Like nobody else
As we dance to the Masochism Tango

Let our love be a flame, not an ember
Say it's me that you want to dismember
Blacken my eye
Set fire to my tie
As we dance to the Masochism Tango

At your command
Before you here I stand
My heart is in my hand . . .
It's here that I must be

My heart entreats
Just hear those savage beats
And go put on your cleats
And come and trample me

Your heart is hard as stone or mahogany
That's why I'm in such exquisite agony
My soul is on fire
It's aflame with desire
Which is why I perspire when we tango

You caught my nose
In your left castanet, love
I can feel the pain yet, love
Ev'ry time I hear drums

And I envy the rose
That you held in your teeth, love
With the thorns underneath, love
Sticking into your gums

Your eyes cast a spell that bewitches
The last time I needed twenty stitches
To sew up the gash
You made with your lash
As we danced to the Masochism Tango

Bash in my brain
And make me scream with pain
Then kick me once again
And say we'll never part

I know too well
I'm underneath your spell
So, darling, if you smell
Something burning, it's my heart . . .
'Scuse me!

Take your cigarette from its holder
And burn your initials in my shoulder
Fracture my spine
And swear that you're mine
As we dance to the Masochism Tango



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ALBERT QUINTET
Saturday 15 February, 6pm
East Parry Room



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ALBERT QUINTET

Saturday 15 February, 6pm

East Parry Room

Reicha (1770-1836)	Woodwind Quintet in F major, Op. 88 <i>Adagio Allegro moderato</i>	7'
* * *		
Ji Heng Lee (b 1993)	Technically Dancing	5'
* * *		
Jean Françaix (1912-1997)	L'Heure du Berger	9'
* * *		
Lalo Schifrin (b 1932)	La Nouvelle Orleans	8'
* * *		
Giulio Briccialdi (1818-1881)	Quintet for winds in D major, Op 124 <i>i Allegro marziale</i> <i>ii Andante</i> <i>iii Allegro</i>	16'

Albert Quintet

Hannah Gillingham flute | Poppy Webb-Taylor oboe | Diogo Bandola clarinet |
Felix Schwamm bassoon | Ludovico Maletti french horn

Albert Quintet

The Albert Quintet was founded in September 2017 by five undergraduate scholars at the Royal College of Music. At the RCM they have received coaching from professors including Simon Channing, Sarah Burnett and Michael Harris and have performed at a wide range of venues including the Royal Opera House, performances spaces in the RCM and recorded at the University of Surrey Studio 1. Most recently they performed music by Thea Musgrave as part of Illuminate, a concert series which focuses on showcasing female composers. They are currently hosting guest bassoonist Felix Schwamm from the Mannheim Hochschule für Musik und Darstellende Kunst. The quintet takes its name from the influence of Prince Albert who is showcased in various streets and buildings in Kensington near the RCM. Diogo Bandola is supported by the Lucy Ann Jones scholarship, Poppy Webb-Taylor by the Ian Evans Lombe scholarship, Hannah Gillingham by the Jamie Milford Award, and Ludovico Maletti holds the Michael Quinn Award.

RCM CHAMBER MUSIC: BEETHOVEN CHAMBER WORKS

Monday 24 February, 1.05pm | Recital Hall

Joseph Boulogne String Quartet op 1 no 5

Beethoven String Quartet in E flat major op 127

Tickets: £5 | RCM Box Office 020 7591 4314 | www.rcm.ac.uk/events



ILLUMINATE

Saturday 15 February, 3pm

Recital Hall



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ILLUMINATE

Saturday 15 February, 3pm

Recital Hall

Kaija Saariaho Couleurs du vent 10'
(b 1952)

Marco Leung alto flute

* * *

Beach Pastorale for woodwind quintet op 131 4'
(1867–1944)

Comperio Winds

Ida Li flute | **Izy Cheesman** oboe | **Liam Forster** clarinet | **Alison Wormell** bassoon |
Henry Wright french horn

* * *

H Bosmans String Quartet 12'
(1895–1952)

i Allegro molto moderato

ii Lento

iii Allegro molto

Karolina Sutt violin | **Mira Marton** violin | **Sergio Insuasti** viola | **Elize Sera** cello

* * *

Price Piano Sonata in E minor 7'
(1887–1953)

ii Andante

Rachael Lin

* * *

Angela Elizabeth Slater The Sun Catcher 6'
(b 1989)

The Ardor Ensemble

Maja Persson flute | **Veronica Stubberud** oboe | **Josh Pyman** clarinet | **Kristina Yumerska** french horn | **Blair Shepperd** bassoon

* * *

Jennifer Higdon Dark Wood 12'
(b 1962)

Quatuor de Bois

Laura Embrey violin | **Lavinia Rae** cello | **Iain Clarke** piano | **Holly Redshaw** bassoon

Pastorale for wind quintet

Making music from a young age, Amy Beach is often remembered as a prolific composer. Her large output of music, of varying styles, emphasises her amazing contribution to classical music. Over the period 16-18 June 1941 while at the Macdowell Colony Amy Beach wrote this *Pastorale for Wind Quintet*, based on the sketches she had made some two decades previously but now largely reworked and refined. Her penultimate published work, *Pastorale*'s instrumentation is for flute, oboe, clarinet, horn and bassoon, and the piece has a simple A-B-A form in which the B section is marked by a change of key (G to E-flat) and dynamics, rather than the introduction of new material. The short work is full of beautiful interlocking melodies bringing out the colours of each instrument turn, with the feeling of a calm pleasant summer evening.

Couleurs du vent

Couleurs du vent is an improvisation over the material of *Cendres* for alto flute, cello and piano (1998). For years I listened to the solo part of my double concerto ...à la *Fumée* for alto flute and cello, always planning to explore it again. I particularly wanted to focus on the flute's palette of flat and noisy colours. The material of *Cendres* – which was still vivid in my mind since I had just finished the piece – was the starting point for a feverish writing process. The piece arose within a few days as I went through great emotions during my first days in France after one year spent in Finland. In the face of a fatal disease in my family, the blowing of the wind became the symbol of life to me, and the piece became a story of breathing...

© Kaija Saariaho

String Quartet

Henriëtte Bosmans was a Dutch pianist and composer. Her father, Henri Bosmans, had been principal cellist of the Concertgebouw Orchestra, while her mother, Sara Benedicts, taught piano for 40 years at the Amsterdam Conservatory. She began composing in her teens, studying harmony and counterpoint with Jan Willem Kersbergen and, later, instrumentation with Cornelis Dopfer (1921–1922). Much of her music is characterized by broad, lyrical lines, with clearly discernible Romantic influences. In the years she studied with Pijper (1927–1930), her style quickly became less Romantic and the instrumentation more transparent and colouristic, suggestive of the soundworlds of Debussy and Ravel. We can begin to hear these influences in this string quartet with its rich harmonic language as well as some hints at Bartok and Stravinsky's folk-like rhythmic language.

Sonata in E minor

Florence B Price, née Smith, was a composer, pianist and organist. She composed over 300 works including symphonies, chamber works and songs, many of which were performed by leading orchestras and performers, including the Chicago Symphony Orchestra and contralto Marian Anderson. Price achieved national recognition with her Sonata in E Minor winning First Prize in Rodman Wanamaker

music contest in 1932, the same year her Symphony in E Minor won overall honours. Price's music is known for its rich orchestration and lyricism. The *Sonata in E minor* is certainly no different with innovative, smooth textural writing, evocative themes, and a sense of harmonic rhythm and timing that feels simultaneously new and familiar. The work bears a variety of influences from Romanticism, classical form, spiritual melodies and plantation dances. This work consists of three movements: 'Andante – Allegro,' 'Andante' and 'Scherzo.' Today we will hear only the second movement – 'Andante' – which is infused with spiritual melodies and rhythms.

The Sun Catcher

A Sun Catcher is a metal object that spins in the wind capturing the sunlight and creating colourful patterns. There are also many myths and folklore tales related to how the sun was once captured, and either fixed in its proper sphere or else made to stand still in the sky. Other tales explore the idea of capturing the sun and bringing it down so darkness could prevail. *Sun Catcher* explores both themes, essentially having two different musical ideas happening simultaneously in parts of the piece. The first is serene and expressive, exploring shimmering light and colour. The second is fast, undulating and increasingly agitated music. This gradually infiltrates each instrument's line and captures the serene music from before, holding it hostage on a manic rampage and race to the end of the piece.

© Angela Elizabeth Slater

Dark Wood

Dark Wood is a work that features the bassoon...a wonderful instrument that does not have a tremendous amount of chamber literature. I wanted to create a work that features the bassoon prominently, but also respects it within the framework of a true chamber dialogue (along with its partners, the violin, cello, and piano). Since much of the literature for this beautiful instrument is slow-moving, I made the conscious decision to explore its virtuosic abilities. While there is slow music within the piece, there is an emphasis on real "bite" within the language, rhythm and tempi.

The title refers to the beauty of the bassoon's wood.

Dark Wood was commissioned in 2001 by St. Luke's Chamber Ensemble, with funds provided by The Jerome Foundation.

© Jennifer Higdon

Angela Elizabeth Slater

Angela Elizabeth Slater is a UK-based composer and founder of Illuminate Women's Music. In her AHRC-funded PhD at the University of Nottingham, Angela developed an interest in musically mapping different aspects of the natural world into the fabric of her music. She frequently associates these concepts and phenomena from the natural world with ideas of movement, forging close links between her gestural language and techniques found in dance.

Angela enjoys working with professional and amateur musicians with equal enthusiasm. Highlights include the Atea Wind Quintet, Bournemouth Symphony Orchestra, Bozzini Quartet, Assembly project, Aurea Quartet, BBC Singers, and Psappha, amongst others. Recent significant achievements include being selected to become a 2020 Tanglewood Composition Fellow, a Britten-Pears Young Artist through which Angela worked with Oliver Knussen, Colin Matthews and Michael Gandolfi, developing *Soaring in Stasis* which received its premiere at 2018 Aldeburgh Festival. Her work *Eye o da hurricane* (for string quartet), was shortlisted in the British category ISCM world music days in 2017. Angela recently became the New England Philharmonic's 2018 call for scores winner resulting in the world-premiere of her orchestral work *Roil in Stillness* in April 2019. Angela also became the 2018 Young Composer of the Year for the London Firebird Orchestra, leading to a new work, *Twilight Inversions*, which received its world-premiere on 11 June 2019. Angela was the 2019 Mendelssohn Scholar resulting in her furthering her studies with Michael Gandolfi at NEC this year. In June Angela has had further exciting performances including the Hildegard National Sawdust ensemble performing *Shades of Rain* for piano trio in Brooklyn, New York followed by a world-premiere of her work *Of Spheres* by the Semiosis quartet as part of the IAWM conference at Berklee College of Music (Boston). Angela has also recently attended the prestigious Choreographer-Composer Lab at Phoenix Dance Theatre with the intention of furthering her artistic ambition and collaborative practices with other artforms.

For more information please visit: www.angelaslatercomposer.co.uk

Marco Leung

Hong Kong-born young flautist Chun Yin Marco Leung is the recipient of the R C Lee Centenary Scholarship. He has recently been awarded his Master of Music degree at the Royal College of Music, London under the tutelage of Katie Bedford, Sue Thomas, Stewart McIlwham and Rachel Brown in flute, piccolo and baroque flute. He first started studying flute with Ivy Suet Wah Chuang and was awarded first-class honour for his BA in Music from the Chinese University of Hong Kong. Marco has received guidance with artists including Adam Walker, Emily Beynon, Juliet Hurrell, Paul Edmund-Davies, Johanna Dömötör, Henrik Wiese, Robert Winn and Philippe Pierlot. As an orchestral player, Marco has performed as principal flute for orchestras in both Hong Kong and London. He made his concerto debut with Hong Kong Children's Symphony Orchestra at the age of 17. Marco has recently played in various RCM orchestras and Illyrian Ensemble. Marco has performed at venues including Victoria and Albert Museum, Charlton House, St James

Sussex Gardens and Hong Kong City Hall. Marco is currently completing his Artist Diploma study at the Royal College of Music with the generous full scholarship support of the R C Lee Centenary Scholarship.

Comperio Winds

Comperio Winds are a newly-founded woodwind quintet formed of first-year Masters students at the Royal College of Music. First established in September 2019, the quintet includes Ida Li, Izy Cheesman, Liam Forster, Henry Wright and Alison Wormell.

Comperio Winds has performed in woodwind showcases at the RCM and received coaching from Simon Channing, Janet Hilton and Sarah Burnett. They are currently exploring core wind quintet repertoire such as Klughardt, Francaix and Barber's Summer Music, and are looking forward to developing further as a quintet through future projects over the next two years.

Grove Quartet

The Grove Quartet is an international group of string players who all study at the Royal College of Music. All the musicians are passionate and experienced in string quartet so playing together felt natural from day one. The group is led by Karolina Sutt, a multiple competition laureate, with Mira Marton on second, having recently joined the RCM after graduating the Yehudi Menuhin School. Sergio Insuasti is an Australian violist currently studying with Jonathan Barritt and was recently principal viola in RCM's Symphony Orchestra. Elize Sera is a cellist from Riga, Latvia who began studying music at the age of three and started playing the cello at age six. She currently studies with Alexander Chaushian.

Rachael Lin

After being in demand for many years as répétiteur, associate artist and orchestral musician, the Sydney born and raised pianist Rachael Lin is continuing her professional development at the Royal College of Music in London. Showing promise from an early age through her studies with Natalia Sheludiakova at the Sydney Conservatorium of Music Rising Stars program, Rachael completed a Bachelor of Music graduating in 2014 with First Class Honours. She then took the unconventional route of training and working as a répétiteur at The Australian Ballet, receiving The Robert & Elizabeth Albert Fellowship in 2015-2016 which eventually led to a full-time contract with the company in 2017. In this multidisciplinary role, she has worked and performed in leading major venues in Australia, collaborating with leading arts figures. Always passionate about playing chamber music, Rachael has frequently participated in masterclasses, programs and festivals most recently AYO Chamber Players and the British Isles Music Festival, studying with esteemed musicians including Andreas Haefliger, Aquiles delle Vigne and Ian Brown. At the Inaugural Estivo Festival 2014, she was the only soloist selected to perform Mozart's Piano Concerto in D minor with the SCM Orchestra under Eduardo Diazmunoz in Mantova, Italy. In her recent return since to solo playing, Rachael is fortunate to have privately studied with Tamara-Anna Cislowska and the late Nikolai Evrov. Since September 2019, she is now learning with Caterina Grewe and Niel Immelman, studying a Masters of Performance with assistance from The Youth Music

Ardor Ensemble

The Ardor Ensemble came together in 2017 and is formed of students currently studying at the Royal College of Music. Since they began playing together, they have received coaching and chamber masterclasses from various professors including Simon Channing, Christine Pendrill and Sarah Burnett. The ensemble has had various performances both in and outside of the RCM and most recently enjoyed working on Jennifer Higdon's Autumn Music as part of RCM's Essential Haydn series, and giving a performance of Hindemith's Wind Quintet for the Gift of Music concert. The members of the ensemble have performed all over the world, in venues including the Royal Festival Hall, Royal Albert Hall, Carnegie Hall, Cologne Philharmonie Concert Hall, and the Danish Radio Concert Hall.

Quatuor de Bois

Quatuor de Bois was formed at the RCM in 2019. All four members are on the Masters course and have received many awards between them. Holly and Laura are graduates of the RNCM, Iain of the RCS and Lavinnia of the New Zealand School of Music. As a soloist, Laura was a finalist twice in the RNCM Norman George Scholarship competition and was a prize-winner in the 2018 D'Addario String Competition. She is a Help Musicians UK Postgraduate Award holder. Lavinnia has been Principal Cello of the NZSO National Youth Orchestra in 2017-2018 and a New Zealand Symphony Orchestra fellow in 2018; she has also performed and toured with professional orchestras in New Zealand. Holly is an experienced orchestral player, and is also passionate about chamber music – she frequently performs with her quintet, Festivo Winds. Iain was named 2015 UK Rotary Young Musician of the Year and is a student of the RCM-BBCSO pathway scheme. He is supported by the Dewar and Caird Trusts.

RCM CHAMBER MUSIC: BEETHOVEN CHAMBER WORKS

Monday 24 February, 1.05pm | Recital Hall

Joseph Boulogne String Quartet op 1 no 5
Beethoven String Quartet in E flat major op 127

Tickets: £5 | RCM Box Office 020 7591 4314 |
www.rcm.ac.uk/events



SALOMÉ QUARTET

Saturday 15 February, 1.05pm

Amaryllis Fleming Concert Hall



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SALOMÉ QUARTET

Saturday 15 February, 1.05pm

Amaryllis Fleming Concert Hall

Mendelssohn (1809–1847)	String Quartet no 2 in A minor op 13 <i>i Adagio - Allegro vivace</i> <i>ii Adagio non lento</i> <i>iii Intermezzo. Allegretto con moto - Allegro di molto</i> <i>iv Presto</i>	30'
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* * *

Beethoven (1770–1827)	String Quartet in C major op 59 no 3 "Rasumovsky" <i>i Introduction. Andante con moto - Allegro vivace</i> <i>ii Andante con moto quasi allegretto</i> <i>iii Menuetto. Grazioso.</i> <i>iv Allegro molto</i>	31'
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Salomé Quartet

Haim Choi violin | Iñes Delgado violin | Kasia Ziminska viola | Shizuku Tatsuno cello

Salomé Quartet

Salomé Quartet is a multinational ensemble formed in 2016 by four prize-winning students of the Royal College of Music. Last season saw the group perform around the UK and abroad, including Milton Court, Barbican Centre, Wigmore Hall, Sacconi Chamber Music Festival and Tel-Aviv Opera House, among others, as well as an Artistic Residency at the Leighton House Museum and an invitation to attend the prestigious Keshet Eilon Mastercourse and Festival in Israel. This year, the quartet looks forward to performing as the Young Artist of both the Chiltern Arts Festival and of the Highgate International Chamber Music Festival and to take the position of String Quartet in Residence of the Wye Valley Chamber Music Festival. The group has worked with renowned musicians such as Alfred Brendel, Mats Zetterqvist, Simon Rowland Jones, Paul Roczek, Chaim Taub, Garth Knox, Grigory Kalinovsky, and ensembles such as Sacconi, Chilingirian, Harlem, Austrian, Aviv, and Fitzwilliam Quartets.

Salomé Quartet are grateful for the generous support from the Leverhulme Trust, Calouste Gulbenkian Foundation, Orpheus Award and Joan Weller & Jessie Sumner Scholarship.

RCM CHAMBER MUSIC: IVES, WAGNER AND DEBUSSY

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Wagner Siegfried Idyll

Debussy Prélude à l'après-midi d'un faune

Christopher McMullen-Laird conductor

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MYRTHEN: A WEDDING PRESENT FOR CLARA

5:15pm

Sunday 16 February 2020

Britten Theatre



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Latecomers will not be allowed into the auditorium until a suitable break. In the interests of safety, sitting or standing on the steps or floors is strictly prohibited. Thank you for your co-operation.

Programme details correct at time of going to print.

MYRTHEN – A WEDDING PRESENT FOR CLARA

Widmung

Freisinn

Der Nussbaum

Jemand

Sitz' ich allein

Setze mir nicht

Die Lotosblume

Talismane

Lied der Suleika

Die Hochländer-Witwe

Lied der Braut I

Lied der Braut II

Hochländers Abschied

Hochländisches Wiegenlied

Aus den Hebräischen Gesängen

Rätsel

INTERVAL - 10 Minutes

Venezianisches Lied I

Venezianisches Lied II

Hauptmanns Weib

Weit, weit

Was will die einsame Träne?

Niemand

Im Westen

Du bist wie eine Blume

Aus den östlichen Rosen

Zum Schluss

MYRTHEN – A WEDDING PRESENT FOR CLARA

The marriage of Robert and Clara Schumann is one of the most famous love stories of all time. They first met when he was 20, and she a girl of 11, the daughter of his piano teacher Friedrich Wieck, who was already bringing her up for a career as a virtuoso concert pianist. Wieck disapproved of Schumann, whom he suspected of being unstable and of dubious character, and when the young couple fell in love he fiercely opposed the relationship, enforcing a separation of several years during which they were only allowed to meet each other in public. It was only by going to a court of law once Clara was 21, that Robert and Clara were finally able to marry.

The song cycle *Myrthen* - Robert's wedding present to Clara - reflects both their happiness at being together at last, and the years of separation, during which they had only been able to dream and hope. It is like a scrap-book of their favourite poetry: not only German writers like Rückert, Goethe and Heine, but also English (Byron and Thomas Moore) and - more surprisingly, Scottish: the cycle includes no less than eight settings of Robert Burns, introducing such colourful personalities as the *Highland Widow* and the *Captain's Wife*. In the third song, *Der Nussbaum*, we may imagine a portrait of Clara herself, since C is the third letter of the alphabet – it is no coincidence that the cycle numbers exactly 26 songs. Likewise, in the fifth and sixth (E and F), it is surely Schumann, in his double personality as Eusebius and Florestan, who is sitting and drinking (a penchant for alcohol was one of the weaknesses Wieck cited against Schumann's character).

It is a remarkable thought that, had Schumann not lived beyond 1839, he would now be remembered only as a composer of piano music, for it was only in 1840, the year of their marriage that he began to compose songs. Nevertheless, with this most literary of composers, in the piano music words seem never far from the surface. Now, in this outpouring of songs it is as if the words have risen to the surface, creating a third stave on which the voice is free to express all that had hitherto only been hinted at, however eloquently and passionately.

Writing to his publisher, Schumann wrote that the cycle "calls for an ornamental binding, as carefully and as tastefully designed as ever you can manage". And in the two Rückert settings that begin and end the cycle – the one a declaration of eternal devotion, the other a glimpse of shared heavenly bliss – he provides the perfect musical equivalent.

Roger Vignoles

Programme devised and directed by Roger Vignoles

Performers

Ted Black
Charlotte Bowden
Ryan Vaughan Davies
Jessica Edom
Stephanie Hershaw
Kyungduk Kim
Oksana Lepka
Humphrey Thompson

Rehearsal pianist

Brian Hughes
George Ireland
Shile Liu
Ana Manastireanu

Roger Vignoles

Roger is one of the most distinguished piano accompanists of our time. In a career spanning five decades he has become recognized throughout the world as a leading exponent of the art of song.

He has appeared at all the world's principal venues and festivals, from the Concertgebouw to Carnegie Hall, with many of the world's foremost artists, while his extensive discography includes a long and fruitful association with Hyperion Records, recently crowned by the completion of the complete Songs of Richard Strauss.

While continuing his busy playing career, Roger Vignoles is deeply committed to working with and coaching younger singers and pianists: he gives frequent masterclasses and workshops in Europe, Scandinavia and the US, where he is a regular visitor to the Juilliard School, and to the Tanglewood and Marlboro Music Festivals. He is an Honorary fellow of Magdalene College, Cambridge and Prince Consort Professor of Accompaniment at the Royal College of Music.

Widmung

Friedrich Rückert

Du meine Seele, du mein Herz,
Du meine Wonn', o du mein Schmerz,
Du meine Welt, in der ich lebe,
Mein Himmel du, darein ich schwebe,
O du mein Grab, in das hinab
Ich ewig meinen Kummer gab!
Du bist die Ruh, du bist der Frieden,
Du bist vom Himmel mir beschieden.
Das du mich liebst, macht mich mir wert,
Dein Blick hat mich vor mir verklärt,
Du hebst mich liebend über mich,
Mein guter Geist, mein bess'res ich!

Freisinn

Johann Wolfgang von Goethe

Lasst mich nur auf meinem Sattel gelten!
Bleibt in euren Hütten, euren Zelten!
Und ich reite froh in alle Ferne,
Über meiner Mütze nur die Sterne.
Er hat euch die Gestirne gesetzt
Als Leiter zu Land und See;
Damit ihr euch daran ergötzt,
Stets blickend in die Höh.

Der Nussbaum

Julius Mosen

Es grünet ein Nussbaum, vor dem Haus,
Duftig,
Luftig
Breitet er blättrig die Blätter aus.
Viel liebliche Blüten stehen d'ran,
Linde
Winde
Kommen, sie herzlich zu umfahn.
Es flüstern je zwei zu zwei gepaart,
Neigend,
Beugend
Zierlich zum Kusse die Häuptchen zart.
Sie flüstern von einem Mägdlein, das
Dächte
Die Nächte
Und Tagelang, wüsste ach! selber nicht was.
Sie flüstern—wer mag verstehen so gar
Leise

Dedication

English translation © Richard Stokes

You my soul, you my heart,
You my rapture, O you my pain,
You my world in which I live,
My heaven you, to which I aspire,
O you my grave, into which
My grief forever I've consigned!
You are repose, you are peace,
You are bestowed on me from heaven.
Your love for me gives me my worth,
Your eyes transfigure me in mine,
You raise me lovingly above myself,
My guardian angel, my better self!

Free Spirit

English Translation © Richard Stokes

Let me hold sway in the saddle!
Stay in your huts and your tents!
And I'll ride happily far away,
With only the stars above me.
He has set the constellations
To guide you over land and sea,
That you may delight in them,
As you gaze forever aloft.

The Walnut Tree

English Translation © Richard Stokes

A nut tree blossoms outside the house,
Fragrantly,
Airily,
It spreads its leafy boughs.
Many lovely blossoms it bears,
Gentle
Winds
Come to caress them tenderly.
Paired together, they whisper,
Inclining,
Bending
Gracefully their delicate heads to kiss.
They whisper of a maiden who
Dreamed
For nights
And days of, alas, she knew not what.
They whisper—who can understand
So soft

Weis'?
Flüstern von Bräut'gam und nächstem Jahr.
Das Mägdli horchet, es rauscht im Baum;
Sehnend,
Wähnend
Sinkt es lächelnd in Schlaf und Traum.

A song?
Whisper of a bridegroom and next year.
The maiden listens, the tree rustles;
Yearning,
Musing
She drifts smiling into sleep and dreams.

Jemand

Wilhelm Gerhard

Mein Herz ist betrübt, ich sag' es nicht,
Mein Herz ist betrübt um jemand;
Ich könnte wachen die längste Nacht,
Und immer träumen von jemand.
O Wonne! von jemand;
O Himmel! von jemand;
Durchstreifen könnt' ich die ganze Welt,
Aus Liebe zu jemand.
Ihr Mächte, die ihr der Liebe hold,
O lächelt freundlich auf jemand!
Beschirmet ihn, wo Gefahren droh'n;
Gebt sicher Geleite dem jemand!
O Wonne! dem jemand;
O Himmel! dem jemand;
Ich wollt', ich wollte, was wollt' ich nicht
Für meinen jemand!

Somebody

Robert Burns

My heart is sair, I dare na tell,
My heart is sair for Somebody!
I could wake a winter-night
For the sake o' Somebody. —
Oh-hon! for Somebody!
Oh-hey! for Somebody!
I could range the world around
For the sake o' Somebody. —
Ye Powers that smile on virtuous love,
O, sweetly smile on Somebody!
Frae ilka danger keep him free,
And send me safe my Somebody. —
Oh-hon! for Somebody!
Oh-hey! for Somebody!
I wad do—what wad I not. —
For the sake o' Somebody?

Lieder aus dem Schenkenbuch im Divan I, Sitz ich allein"

Johann Wolfgang von Goethe

Sitz ich allein,
Wo kann ich besser sein?
Meinen Wein
Trink ich allein;
Niemand setzt mir Schranken,
Ich hab' so meine eignen Gedanken.

Songs from the 'Book of the Cupbearer' from West-östlicher Divan I

English Translation © Richard Stokes

If I sit alone,
Where could I be better off?
I drink my wine
All by myself;
Nobody hampers me
And I can think my own thoughts.

Lieder aus dem Schenkenbuch im Divan II „Setze mir nicht, du Grobian"

Johann Wolfgang von Goethe

DEM KELLNER
Setze mir nicht, du Grobian,
Mir den Krug so derb vor die Nase!
Wer mir Wein bringt, sehe mich freundlich an,
Sonst trübt sich der Eilfer im Glase.
DEM SCHENKE
Du lieblicher Knabe, du komm herein,
Was stehst du denn da auf der Schwelle?
Du sollst mir künftig der Schenke sein,
Jeder Wein ist schmackhaft und helle.

Songs from the 'Book of the Cupbearer' from West-östlicher Divan II

English Translation © Richard Stokes

TO THE WAITER
You oaf, don't bang down the jug like that
Beneath my nose!
Whoever serves me wine, must do so gently,
Or the 1811 will cloud in the glass.
TO THE CUP-BEARER
You sweet boy, come on in,
Why stand there on the threshold?
You shall in future bring my wine,
Each wine shall taste delicious and bright.

Die Lotosblume

Heinrich Heine

Die Lotosblume ängstigt
Sich vor der Sonne Pracht,
Und mit gesenktem Haupte
Erwartet sie träumend die Nacht.
Der Mond, der ist ihr Buhle
Er weckt sie mit seinem Licht,
Und ihm entschleiert sie freundlich
Ihr frommes Blumengesicht.
Sie blüht und glüht und leuchtet
Und starret stumm in die Höh';
Sie duftet und weinet und zittert
Vor Liebe und Liebesweh.

Talismane

Johann Wolfgang von Goethe

Gottes ist der Orient!
Gottes ist der Okzident!
Nord und südliches Gelände
Ruht im Frieden seiner Hände.
Er, der einzige Gerechte,
Will für jedermann das Rechte.
Sei von seinen hundert Namen
Dieser hochgelobet! Amen.
Mich verwirren will das Irren;
Doch du weisst mich zu entwirren,
Wenn ich handle, wenn ich dichte,
Gib du meinem Weg die Richte!

Lied der Suleika

Marianne von Willemer

Wie mit innigstem Behagen,
Lied, empfind' ich deinen Sinn!
Liebevoll du scheinst zu sagen:
Dass ich ihm zur Seite bin.
Dass er ewig mein gedenket,
Seiner Liebe Seligkeit
Immerdar der Fernen schenket,
Die ein Leben ihm geweiht.
Ja, mein Herz, es ist der Spiegel,
Freund, worin du dich erblickt,
Diese Brust, wo deine Siegel
Kuss auf Kuss hereingedrückt.
Süßes Dichten, laute Wahrheit,
Fesselt mich in Sympathie!
Rein verkörpert Liebesklarheit
Im Gewand der Poesie.

The Lotus-Flower

English Translation © Lawrence Snyder

The lotus-flower is anxious
Of the sun's radiance,
And with bowed head
Dreaming, awaits the night.

The moon, who is her lover
It awakens her with her light,
And for him she unveils obligingly
Her innocent flower-face

She blooms and glows and shines
And gazed silently into the sky
It ... and weeps and trembles
With love and love's pain.

Talismans

English Translation © Lawrence Snyder

God is the East!
God is the West!
Northern and southern lands
Repose in the peace of his hands.
He, who alone is just,
Wills what is right for each.
Of his hundred names,
Let this one be highly praised! Amen.
Wandering may lead me astray;
But you can disentangle me.
When I act, when I write,
May you guide me on my way!

Suleika's Song

English Translation by Richard Stokes

With what heartfelt contentment,
O song, do I sense your meaning!
Lovingly you seem to say:
That I am at his side;
That he ever thinks of me,
And ever bestows his love's rapture
On her who, far away,
Dedicates her life to him.
For my heart, dear friend, is the mirror,
Wherein you have seen yourself;
And this the breast where your seal is imprinted
Kiss upon kiss.
Your sweet verses, their unsullied truth
Chain me in sympathy;
Love's pure embodied radiance
In the garb of poetry!

Die Hochländer-Witwe

Wilhelm Gerhard

Ich bin gekommen ins Niederland,
O weh! O weh! O weh!
So ausgeplündert haben sie mich,
Dass ich vor Hunger vergeh!
So war's in meinem Hochland nicht;
O weh! O weh! O weh!
Ein hochbeglücktes Weib,
Als ich, war nicht auf Tal und Höh!
Denn damals hatt' ich zwanzig Küh';
O weh! O weh! O weh!
Die gaben Milch und Butter mir,
Und weideten im Klee.
Und sechzig Schafe hatt' ich dort;
O weh! O weh! O weh!
Die wärmten mich mit weichem Vliess
Bei Frost und Winterschnee.
Es konnte Kein' im ganzen Clan
Sich grössern Glückes freu'n;
Denn Donald war der schönste Mann,
Und Donald, der war mein!
So blieb's, bis Charlie Stuart kam,
Alt-Schottland zu befrei'n;
Da musste Donald seinen Arm
Ihm und dem Lande leih'n.
Was sie befiel, wer weiss es nicht?
Dem Unrecht wich das Recht,
Und auf Cullodens blut'gem Feld
Erlagen Herr und Knecht.
O! Dass ich kam ins Niederland!
O weh! O weh! O weh!
Nun gibt's kein unglücksel'ger Weib
Vom Hochland bis zur See!

Lied der Braut I

Friedrich Rückert

Mutter, Mutter! Glaube nicht,
Weil ich ihn lieb' also sehr,
Dass nun Liebe mir gebricht,
Dich zu lieben, wie vorher.
Mutter, Mutter! Seit ich ihn
Liebe, lieb' ich erst dich sehr.
Lass mich an mein Herz dich ziehn,
Und dich küssen, wie mich er.
Mutter, Mutter! Seit ich ihn
Liebe, lieb' ich erst dich ganz,
Dass du mir das Sein verleihe,
Das mir ward zu solchem Glanz.

The Highland Widow

Robert Burns

Oh I am come to the low Countrie,
Ochon, Ochon, Ochrie!
Without a penny in my purse,
To buy a meal for me. —
It was na sae in the Highland hills,
Ochon, Ochon, Ochrie!
Nae woman in the Country wide
Sae happy was as me. —
For then I had a score o' kye,
Ochon, Ochon, Ochrie!
Feeding on you hill sae high
And giving milk to me. —
And there I had three score of ' yowes,
Ochon, Ochon, Ochrie!
Skipping on yon bonie knows,
And casting woo to me. —
I was the happiest of a' the Clan,
Sair, sair may I repine,
For Donald was the brawest man,
And Donald he was mine. —
Till Charlie Stewart cam at last,
Sae fair to set us free;
My Donald's arm was wanted then,
For Scotland and for me. —
There waefu' fate what need I tell,
Right to the wrang died yield;
My Donald and his Country fell.
Upon Culloden field. —
Ochon! O Donald, oh!
Ochon, Occon, Ochrie!
Naw woman in the world wide,
Sae wretched now as me. —

Song of the Bride I

English Translation © Richard Stokes

Mother, mother! Never believe,
Because I love him so,
That I now lack the love
To love you as before!
Mother, mother! Since loving him
I love you all the more.
Let me press you to my heart
And kiss you, as he kisses me.
Mother, mother! Only since loving him
Do I truly love you now,
For giving me my life
That has become so radiant.
Translations by Richard Stokes, author of The Book
of Lieder (Faber, 2005)

Lied der Braut II

Friedrich Rückert

Lass mich ihm am Busen hangen,
Mutter, Mutter! lass das Bangen.
Frage nicht: wie soll sich's wenden?
Frage nicht: wie soll das enden?
Enden? enden soll sich's nie,
Wenden, noch nicht weiss ich, wie!

Hochländers Abschied

Wilhelm Gerhard

Mein Herz ist im Hochland, mein Herz ist nicht hier;
Mein Herz ist im Hochland im Waldes Revier;
Dort jagt es den Hirsch und verfolgt das Reh;
Mein Herz ist im Hochland, wohin ich auch geh!
Leb' wohl, mein Hochland, mein heimischer Ort!
Die Wiege der Freiheit, des Mutes ist dort.
Wohin ich auch wandre, wo immer ich bin:
Auf die Berg', auf die Berge zieht es mich hin.
Lebt wohl, ihr Berge, bedeckt mit Schnee,
Lebt wohl, ihr Täler, voll Blumen und Klee!
Lebt wohl, ihr Wälder, bemoostes Gestein,
Ihr stürzenden Bächlein im farbigen Schein!
Mein Herz ist im Hochland, mein Herz ist nicht hier;
Mein Herz ist im Hochland im Waldes Revier;
Dort jagt es den Hirsch und verfolgt das Reh;
Mein Herz ist im Hochland, wohin ich auch geh!

Hochländisches Wiegenlied

Wilhelm Gerhard

Schlafe, süsser, kleiner Donald,
Ebenbild des grossen Ronald!
Wer ihm kleinen Dieb gebär,
Weiss der edle Clan aufs Haar.
Schelm, hast Äuglein schwarz wie Kohlen!
Wenn du gross bist, stiehl ein Fohlen;
Geh' die Eb'ne ab und zu,
Bringe heim 'ne Carlisle-Kuh!
Darfst in Niederland nicht fehlen;
Dort, mein Bübchen, magst du stehlen;
Stiehl dir Geld und stiehl dir Glück,
Und ins Hochland komm zurück!

Song of the Bride II

English Translation © Richard Stokes

Let me lay my head on his heart,
Mother, mother! Be not afraid.
Do not ask: how will things change?
Do not ask: how will it end?
End? Never shall it end,
Change? I don't know how it could!
Translations by Richard Stokes, author of The Book of Lieder (Faber, 2005)

The Highlander's Farewell

English Translation © Robert Burns

My heart's in the Highlands, my heart is not here;
My heart's in the Highlands a-chasing the deer;
Chasing the wild deer, and following the roe
My heart's in the Highlands wherever I go. —
Farewell to the Highlands, farewell to the North,
The birthplace of Valour, the country of Worth;
Wherever I wander, wherever I rove,
The hills of the Highlands for ever I love. —
Farewell to the mountains high covered with snow;
Farewell to the straths and green valleys below;
Farewell to the forests and wild-hanging woods
Farewell to the torrents and loud-pouring floods;
My heart's in the Highlands, my heart is not here;
My heart's in the Highlands a-chasing the deer;
Chasing the wild deer, and following the roe —
My heart's in the Highlands wherever I go.

Highland Lullaby

English Translation © Sharon Krebs

Sleep, sweet little Donald,
The image of the great Ronald!
The noble clan knows exactly
Who bore the little rascal for Ronald.
Little rogue, you have eyes as black as coals!
When you are grown up, steal a foal;
Go hither and thither on the plain,
Bring home a Carlisle cow!
You must not be absent from the lowlands;
There, my little lad, you may steal;
Steal money and still happiness,
And return to the highlands!

Aus den hebräischen Gesängen

Karl Julius Körner

Mein Herz ist schwer! Auf! Von der Wand
Die laute, nur sie allein mag ich noch hören,
Entlocke mit geschickter Hand
Ihr Töne, die das Herz betören.
Kann noch mein Herz ein Hoffen nähren,
Es zaubern diese Töne her,
Und birgt mein trockenes Auge Zähren,
Sie fließen, und mich brennt's nicht mehr!

Nur tief sei, wild der Töne Fluss,
Und von der Freude weggekehret!
Ja, Sänger, das ich Weine muss,
Sonst wird das schwere Herz verzehret!
Denn sieh! vom Kummer wards genähret,
Mit stummen Wachen trug es lang,
Und jetzt vom Äußersten belehret,
Da brech es, oder heil im Sang.

Rätsel

Catherine Maria Fanshawe , translated by Karl Kannegiesser

Es flüstert's der Himmel, es murt es die Hölle,
Nur schwach klingt's nach in des Echos
Welle,
Und kommt es zur Fluth, so wird es stumm,
Auf den Höhn, da hörst du sein zwiefach
Gesumm.

Das Schlachtengewühl liebt's, fliehet den
Frieden,
Es ist nicht Männern noch Frauen beschieden,
Doch jeglichem Tier, nur musst du's sezieren

Nicht ist's in der Poesie zu erspüren,
Die Wissenschaft hat es, vor allem sie,
Die Gottesgelahrtheit und Philosophie.

Bei den Helden führt es den Vorsitz immer,
Doch mangelt's den Schwachen auch innerlich
nimmer,
Es findet sich richtig in jedem Haus,
Denn liesse man's fehlen, so wär es aus.

In Griechenland klein, an des Tiber Borden
Ist's grösser, am grössten in Deutschland
geworden.
Im Schatten birgt's sich, im Blümchen auch.
Du hauchst es täglich, es ist nur ein (Was
ist's?) Es ist nur ein...

From 'Hebrew Mélodies' (Byron)

English Translation © George Gordon, Lord Byron

My soul is dark—Oh! quickly string
The harp I yet can brook to hear;
And let the gentle murmurs fling
Its melting murmurs o'er mine ear.
If in this heart a hope be dear,
That sound shall charm it forth again:
If in these eyes there lurk a tear,
'Twill flow, and cease to burn my brain.

But bid the strain be wild and deep
Nor let thy notes of joy be first;
I tell thee minstrel, I must weep,
Or else this heavy heart will burst;
For it hath been by sorrow nursed,
And ached in sleepless silence long;
And now 'tis doom to know the worst,
And break at once—or yield to song.

Riddle

English Translation © Richard Stokes

It is whispered in heaven, it is murmured in hell
In echoes it is but weakly sounded
And in words like flood it becomes mute
In the heights, you hear it hummed twice.

It loves the battle's uproar but flees from peace,
It is not granted to men, nor women
But even animals have it, you must first dissect it.

It is not to be found in poetry,
But science has it, and above all,
Theology and Philosophy.

With heroes it is always in the forefront,
But it is never lacking in the weak or the inwardly,
It is correctly found in every house,
For if it were missing, all would be over.

In the word Greece, it is small, at the edge of the
Tiber
It is larger, it becomes largest of all in Germany
It hides in the shadows and in little flowers as well
You breathe it daily, it is only an... (what is it?)
It is only an...

INTERVAL (10 Minutes)

Zwei Venetianische Lieder I, „Leis' rudern hier!“

Thomas Moore, translated by Ferdinand Freiligrath

Leis' rudern hier, mein Gondolier! die Flut vom
Ruder sprüh'n
So leise lass, dass sie uns nur vernimmt, zu der
wir zieh'n!
O könnte, wie er schauen kann, der Himmel
reden traun,
Er spräche Vieles wohl von dem, was Nachts
die Sterne schau'n!
Nun rasten hier, mein Gondolier. Ins Boot die
Ruder! Sacht!
Auf zum Balkone schwing' ich mich, doch du
hältst unten Wacht.
O wollten halb so eifrig nur dem Himmel wir
uns weih'n,
Als schöner Weiber Diensten traun – wir
könnten Engel sein!

Zwei Venetianische Lieder II, „Wenn durch die Piazzetta“

Thomas Moore, translated by Ferdinand Freiligrath

Wenn durch die Piazzetta
Die Abendluft weht,
Dann weisst du, Ninetta,
Wer wartend hier steht.
Du weisst, wer trotz Schleier
Und Maske dich kennt,
Wie Amor die Venus
Am Nachtfirmament.
Ein Schifferkleid trag' ich
Zur selbigen Zeit,
Und zitternd dir sag' ich:
Das Boot liegt bereit!
O komm, wo den Mond
Noch Wolken umzieh'n,
Lass durch die Lagunen,
Mein Leben, uns flieh'n!

Two Venetian Airs I "Row gently here"

English Translation © Richard Stokes

Row gently here, my gondolier, ply the water
gently,
So that only she, to whom we glide, shall hear us
coming!
Oh, if only heaven could speak as it can see,
It would tell much about what the stars discern at
night!
Now stay here, my gondolier, gently into the boat
with your oar!
While I climb the balcony, you keep watch
beneath.
Oh, if we devoted ourselves to heaven half as
eagerly
As we seek favours of fair women, we could be
angels!

Two Venetian Airs II "When through the Piazzetta"

English Translation © Richard Stokes

When through the Piazzetta
The night air drifts,
Then you know, Ninetta,
Who's waiting here.
You know who, despite your veil
And mask, recognizes you;
As Amor knows Venus
In the night sky.
At that very hour
I'll come dressed as a gondolier,
And trembling, tell you:
The boat lies ready!
O come now, while the moon
Is still covered in clouds,
Let us flee, my love,
Across the lagoons!

Hauptmanns Weib

Robert Burns, translated by Wilhelm Gerhard

Hoch zu Pferd!
Stahl auf zartem Leibe,
Helm und Schwert
Ziemen Hauptmanns Weibe.
Tönet Trommelschlag
Unter Pulverdampf,
Siehst du blut'gen Tag
Und dein Lieb im Kampf.
Schlagen wir den Feind,
Küssest du den Gatten,
Wohnst mit ihm vereint
In des Friedens Schatten.

Weit, weit

Wilhelm Gerhard

Wie kann ich froh und munter sein,
Und flink mich drehn bei meinem Leid?
Der schmucke Junge, der mich liebt,
Ist über die Berge weit, weit!
Was kümmert mich des Winters Frost,
Und ob es draussen stürmt und schneit?
Im Auge blinkt die Träne mir,
Denk' ich an ihn, der weit, weit!
Er hat die Handschuh' mir geschenkt,
Das bunte Tuch, das seid'ne Kleid;
Doch er, dem ich's zur Ehre trag',
Ist über die Berge weit, weit!

Was will die einsame Träne?

Heinrich Heine

Was will die einsame Träne?
Sie trübt mir ja den Blick.
Sie blieb aus alten Zeiten
In meinem Auge zurück.
Sie hatte viel leuchtende Schwestern,
Die alle zerflossen sind,
Mit meinen Qualen und Freuden,
Zerflossen in Nacht und Wind.
Wie Nebel sind auch zerflossen
Die blauen Sternelein,
Die mir jene Freuden und Qualen
Gelächelt ins Herz hinein.
Ach, meine Liebe selber
Zerfloss wie eitel Hauch!
Du alte, einsame Träne,
Zerfliesse jetzunder auch!

The Captain's Lady

English Translation © Richard Stokes

Mount your horse!
Steel across your tender body,
Helmet and sword
Become a captain's lady.
When the drums beat
And the powder smokes,
You'll behold a bloody day
And your love in battle.
When the foe is vanquished,
You'll kiss your husband,
You'll live united with him
In the shadow of peace.

Far, Far!

English Translation © Robert Burns

O how can I be blithe and glad,
Or how can I gang brisk and braw,
When the bonie lad that I lo'e best
Is o'er the hills and far awa'. —
It's no the frosty winter wind,
It's no the driving drift and snaw;
But aye the tear comes in my e'e
To think on him that's far awa'. —
A pair o' gloves he bought to me,
And silken snoods he ga'e me twa;
And I will wear them for his sake,
The bonie lad that's far awa'. —

Why this solitary Tear?

English Translation © Richard Stokes

Why this solitary tear?
It troubles my gaze.
It has remained in my eye
From days long past.
It had many shining sisters
Who have all vanished,
Vanished with my joys and sorrows
In night and wind.
Like mist, those tiny blue stars
Have also vanished
That smiled those joys and sorrows
Into my heart.
Ah, my love itself
Vanished like a mere breath of air!
Old, solitary tear,
Vanish now as well!

Niemand
Wilhelm Gerhard

Ich hab' mein Weib allein,
Und teil' es, traun, mit Niemand;
Nicht Hahnrei will ich sein,
Zum Hahnrei mach' ich Niemand.
Ein Säckchen Gold ist mein,
Doch dafür dank' ich Niemand;
Nichts hab' ich zu verleihn,
Und borgen soll mir Niemand.
Ich bin nicht andrer Herr,
Und untätig Niemand;
Doch meine Klinge sticht,
Ich fürchte mich vor Niemand.
Ein lust'ger Kauz bin ich,
Kopfhängerisch mit Niemand;
Schiert niemand sich um mich,
So scher' ich mich um Niemand.

Im Westen
Robert Burns , translated by Wilhelm Gerhard

Ich schau' über Forth hinüber nach Nord:
Was helfen mir Nord und Hochlands Schnee?
Was Osten und Süd, wo die Sonne glüht,
Das ferne Land und die wilde See?

Aus Westen winkt, wo die Sonne sinkt,
Was mich im Schlummer und Traume beglückt;
Im Westen wohnt, der mir Liebe lohnt,
Mich und mein Kindlein ans Herz gedrückt!

Du bist wie eine Blume
Heinrich Heine

Du bist wie eine Blume,
So hold und schön und rein;
Ich schau' dich an, und Wehmut
Schleicht mir ins Herz hinein.
Mir ist, als ob ich die Hände
Aufs Haupt dir legen sollt',
Betend, dass Gott dich erhalte
So rein und schön und hold.

I Hae a Wife O' My Ain
Robert Burns

I Hae a wife of my ain,
I'll partake wi' naebody;
I'll take Cuckold frae nane,
I'll gie Cuckold to naebody.

I hae a penny to spend,
There-thanks to naebody!
I hae naething to lend,
I'll borrow frae naebody.

I am naebody's lord,
I'll be slave to naebody;
I hae a gude braid sword,
I'll tak dunts frae naebody.

I'll be merry and free,
I'll be sad for naebody;
Naebody cares for me,
I care for naebody.

In the West
English Translation © Richard Stokes

I look over the Forth across to the North:
What good to me is the North and the Highland's
snow?
What good is the East and South, where the sun
shines,
The distant land and the wild sea?

From the West it beckons, where the sun sets,
Beckons all that delights me in slumber and
dream:
In the west lives the man who rewards me with
love
Who pressed me and my little child to his heart!

You are like a flower
English Translation © Richard Stokes

You are like a flower,
So sweet and fair and pure;
I look at you, and sadness
Steals into my heart.
feel as if I should lay
My hands upon your head,
Praying that God preserve you
So pure and fair and sweet.

Aus den Östlichen Rosen

Friedrich Rückert

Ich sende einen Gruss wie Duft der Rosen,
Ich send' ihn an ein Rosenangesicht.
Ich sende einen Gruss wie Frühlingskosen,
Ich send' ihn an ein Aug voll Frühlingslicht.
Aus Schmerzensstürmen, die mein Herz
durchtosen,
Send' ich den Hauch, dich unsanft rühr' er
nicht!
Wenn du gedenkest an den Freudelosen,
So wird der Himmel meiner Nächte licht.

Zum Schluss

Friedrich Rückert

Hier in diesen erdbeklommenen
Lüften, wo die Wehmut taut,
Hab ich dir den unvollkommenen
Kranz geflochten, Schwester, Braut!
Wenn uns, droben aufgenommen,
Gottes Sonn' entgegenschaut,
Wird die Liebe den vollkommenen
Kranz uns flechten, Schwester, Braut!

From Eastern Roses

English Translation © Richard Stokes

I send a greeting like the scent of roses,
I send it to a rose-like face.
I send a greeting like spring's caressing,
I send it to eyes that brim with spring's light.
From anguished storms that rage through my heart
I send a breath—may it cause you no harm!
When you think of me in my sadness,
The sky of my nights will then be made bright.

At the Last

English Translation © Richard Stokes

Here in these earth-stifled
Breezes, where sadness dissolves like dew,
I've fashioned you that imperfect
Garland, sister, bride!
When we are received above
And God's sun looks upon us,
Love shall fashion for us the perfect
Garland, sister, bride!



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ESSENTIAL BARTÓK

Tuesday 18 February, 6pm
Recital Hall

ESSENTIAL BARTÓK

Tuesday 18 February, 6pm
Recital Hall

Ligeti (1923–2006)	Six Bagatelles <i>i Allegro con spirito</i> <i>ii Rubato. Lamentoso</i> <i>iii Allegro grazioso</i> <i>iv Presto ruvido</i> <i>v Adagio. Mesto</i> <i>vi Molto vivace. Capriccioso</i>	12'
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Angela Elizabeth Slater (b 1989)	The Sun Catcher	6'
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Ardor Ensemble

Maja Persson flute | **Veronica Stubberud** oboe | **Josh Pyman** clarinet |
Kristina Yumerska french horn | **Blair Shepperd** bassoon
* * *

Bartók (1881–1945)	String Quartet no 3 in C sharp major <i>i Prima parte. Moderato</i> <i>ii Seconda parte. Allegro</i> <i>iii Ricapitulazione della prima parte. Moderato</i> <i>iv Coda. Allegro molto</i>	17'
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David Nebel violin | **Elif Cansever** violin | **Otoha Tabata** viola | **Henry Hargreaves** cello

The Ardor Ensemble

The Ardor Ensemble came together in 2017, and is formed of students currently studying at the Royal College of Music. Since they began playing together, they have received coaching and chamber masterclasses from various professors including Simon Channing, Christine Pendrill and Sarah Burnett. The ensemble has had various performances both in and outside of the RCM and most recently enjoyed working on Jennifer Higdon's *Autumn Music* as part of RCM's Essential Haydn series, and giving a performance of Hindemith's *Wind Quintet* for the Gift of Music concert. The members of the ensemble have performed all over the world, in venues including the Royal Festival Hall, Royal Albert Hall, Carnegie Hall, Cologne Philharmonie Concert Hall, and the Danish Radio Concert Hall.

David Nebel

David Nebel was born in Zurich and began to play the violin at the age of five. David attended the Conservatory in Zurich and later studied under Boris Kuschnir in Vienna and Yair Kless in Graz. In 2013, he began his studies with Alexander Gilman and is now a current student at the Royal College of Music. In summer 2018, David made his debut at the Kissinger Summer Festival with Kristjan Järvi and the Baltic Sea Philharmonic Orchestra and has also performed as a soloist in leading concert halls, including the Mariinsky Theatre 2 in St Petersburg, Finlandia Concert Hall in Helsinki and the Gasteig in Munich. In April, David will be releasing his first solo CD recording with the London Symphony Orchestra and conductor Kristjan Järvi under the label Sony Classical. David Nebel plays a violin by Antonio Stradivari from the year 1707.

Elif Cansever

Turkish violinist Elif Ece Cansever is currently in her second year of undergraduate studies at the Royal College of Music London. She is studying under Lutsia Ibragimova. Her studies are generously supported by the Bowerman Charitable Trust Scholarship. She made her concerto debut in 2017, performing Sibelius' Violin Concerto with Bilkent Symphony Orchestra under Rengim Gökmen. After this success, she has been recognised amongst musical authorities and has been invited to play further concerts with different orchestras. At the age of 6, she was accepted to Bilkent University of Music and Performing Arts, where she started studying violin with Rasim Bagirov. During her twelve years of studies at Bilkent University, she has performed as a soloist, chamber musician, and orchestral player in numerous concerts. In 2018, she successfully performed L.van Beethoven's Violin Concerto with Ankara Youth Symphony Orchestra and Lalo's *Espagnole Symphony* with Turkish Presidential Symphony Orchestra in 2019. Elif Ece Cansever plays on a violin by Claude Pirot, and gratefully acknowledges its loan from Royal College of Music, London.

Otoha Tabata

Otoha Tabata won first prize in the North International Competition 2018, was awarded the Promotion Prize from the Anton Rubinstein Competition 2018 and was awarded an Honorary Mention in the Oskar Nedbal Viola Competition. Since 2019, she has been a member of the LGT Young Soloists, performing in numerous concerts and tours around the globe. Otoha was accepted to the Yehudi Menuhin School aged ten, and has studied the violin with Akiko Ono and the viola from 2016 with Boris Kucharsky. Currently she is studying at the Royal College of Music, with Nathan Braude. She has gained a full scholarship as a Soirée d'Or Scholar, kindly supported by the Ladies of the Soirée d'Or Committee, and has had the privilege of becoming one of the Talent Unlimited artists in the UK.

Henry Hargreaves

Henry Hargreaves is currently studying a Bachelor of Music at the Royal Academy of Music with Felix Schmidt. Henry is principal cello with Ernest Read Symphony Orchestra and assistant cello tutor at Youth Music Centre, Golders Green. He started learning aged 6 with Michael Nebe, at the Bromley Youth Music Trust and then Gillian Thoday. Henry has won many prizes, including the May Mukle Prize Academy cello prize and an award from the Raphael Sommer Foundation. He has been invited to perform concertos at venues in Spain, France, Italy and in venues including Fairfield Halls. He has given numerous solo and chamber recitals at St James Piccadilly, the Forge Camden, Mozarteum Salzburg, Marylebone Festival, Cambridge University, Charlton House, Academy Russian Chamber Music festival. Henry was a member of the National Youth Orchestra of Great Britain for 2014/5 which included performing at the BBC proms and Young Euro Classic, Berlin. At the Academy he has performed in Symphony Orchestra projects with outstanding conductors and was recently principal cello in a concert conducted by Ryan Wigglesworth in memory of Oliver Knussen.

RCM CHAMBER MUSIC: BEETHOVEN CHAMBER WORKS

Monday 24 February, 1.05pm | Recital Hall

Joseph Boulogne String Quartet op 1 no 5

Beethoven String Quartet in E flat major op 127

Tickets: £5 | RCM Box Office 020 7591 4314 |

www.rcm.ac.uk/events

ORCHESTRAL MASTERWORKS: MAHLER AND SCHOENBERG



Welcome to our More Music Concert Series, in support of the More Music: Reimagining the Royal College of Music Campaign. Each concert in this exciting series celebrates some of the Royal College of Music's (RCM) most exceptional talent and offers you, the audience, a little bit more.

Thursday 20 February 2020, 6pm, Amaryllis Fleming Concert Hall

RCM Philharmonic

Martyn Brabbins conductor

Annabel Kennedy mezzo soprano

Mahler
(1860–1911)

Rückert Lieder (20')
i *Ich atmet' einen linden Duft*
ii *Liebst du um Schönheit*
iii *Blicke mir nicht in die Lieder*
iv *Ich bin der Welt abhanden gekommen*
v *Um Mitternacht*

Schoenberg
(1874–1951)

Five Orchestral Pieces (revised version 1949) (16')
i *Vorgefühle*
ii *Vergangenes*
iii *Farben*
iv *Peripetie*
v *Das obligate Rezitativ*

The Royal College of Music's Orchestral Masterworks series provides students with the opportunity to experience the central orchestral works of the repertoire over a four-year period. In short and intensive rehearsal periods, young musicians are prepared for the professional world of music in performing these popular works.

FOLLOW TONIGHT'S PERFORMANCE WITH OUR LIVE DIGITAL PROGRAMME NOTES

To see the full programme notes, please follow these steps on your smartphone:

1. Switch your phone to silent, to mute any calls or alerts (You may also wish to switch off vibration alerts.)
2. If you would like to use Wi-Fi and don't have an existing RCM login, switch on Wi-Fi and connect to **RCM-Public**, following the on-screen instructions
3. To access the digital programme for this evening's concert, please scan the QR code below, or open a new browser window and go to www.rcm.ac.uk/follow

Whether you choose to try out the digital notes yourself or not, we would welcome any comments you have about this trial. You can email us via comments@rcm.ac.uk or, pass on your feedback via the stewards form at the end of the concert.



Violin I

Charlie Westhoff
Elif Cansever
Eliza Nagle
Emmanuel Webb
Mira Marton
Molin Han
Xiongyufan Miao
Joel Munday
Katie Mazur
Tayfun Bomboz
Mirjam Bartol
Thibaut Pesnel
Jimi Liu
Andrew Sherwin

Violin II

Sophie Williams
Sofia Gomez Alberto
Claire Edwards
Eliott Bougant
Chenmei Jiang
Madeleine Dawson
Nanzi Li
Melody Lau
Mila Ferramosca
Zabrina Ng
Ming Zeng
Xiaoqing Xu
Yaqi Yao

Viola

Nakyung Park
Elisabeth Plaza Serrano
Clem Pickering
HyunJin Soh
Sam Scheer
Susu Tang
Anastasia Sofina
Juan Marco Requena

Cello

Sarah Chan
Aurelien Pinchon
Hattie Butterworth
Clelia Le Bret
Eun Kim
Rachel Leigh

Bass

Evangeline Tang
Danny Cleave
Zeng Ying Yeo
Yuan Gao
Mark Lipski

Flute

Issy Haley-Porteous
Isabelle Ashton (pic)
Maria Filippova (pic)
Maja Persson (pic)

Oboe

Veronica Stubberud (d'amore)
Sadie Kerslake (cor)
Layla Baratto (cor)

Clarinet

Magdalenna Krstevska
Rennie Sutherland
Peggy Lai (bass)
Diogo Bandola (E flat)

Bassoon

Ashby Mayes
Petr Sedlak
Will Gough (contra)

Horn

Ollie Johnson
Danae Eggen
Bertille Cascio
Lawrence Plant
Beatriz Vila

Trumpet

Nick Walker
Ellena Teal
Ruby Barber

Trombone

William Barnes-McCallum
Henry Newton
Thomas Williams (bass)

Tuba

Connor Gingell

Timpani

Dan Floyd

Percussion

Connor Lyster
James Burton
Will Rowling

Piano and Celeste

Roelof Temmingh

Organ

Will Fielding

Harp

Henriette Poos
Cheng Wei Lim

Italics denote section principals.
Personnel correct at the time of going to print.

The RCM would like to thank the following orchestral coaches: Gaby Lester (strings), Michael Harris (woodwind), Nigel Black (brass), David Hockings (percussion) and Stephen Fitzpatrick (harp)

Our More Music Campaign will deliver much-needed new performance spaces, additional scholarships and improved accessibility. If you would like to support the next chapter of RCM history with a donation to the More Music Campaign, you can complete a donation form, available from our Front-of-House staff, make a gift at www.rcm.ac.uk/donate or use the contactless donation points in our new entrance. Every gift of every size resonates. Your support will help pave the way for more music.

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Thank you for your continued support of the Royal College of Music. We hope you enjoy this evening's performance and look forward to welcoming you to another event soon.



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Programme details correct at time of going to print.



BEETHOVEN CHAMBER WORKS
Friday 21 February, 6pm
Recital Hall



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BEETHOVEN CHAMBER WORKS

Friday 21 February, 6pm

Recital Hall

Harriet Grainger *Frozen* (world premiere) 10'
(b 1994)

* * *

Beethoven Septet for in E flat major op 20 40'
(1770–1827) *i Adagio - Allegro con brio*
ii Adagio cantabile
iii Tempo di Menuetto
iv Tema Andante con Variazioni
v Scherzo. Allegro molto e vivace
vi Andante con moto alla Marcia – Presto

Rennie Sutherland clarinet | **Kristina Yumerska** french horn | **Alison Wormell** bassoon |
Solomon Markman violin | **Otoha Tabata** viola | **Lavinia Rae** cello |
Daniel Tancredi double bass
Owen Ho conductor

Solomon Markman

Israeli violinist Solomon Markman made his concerto debut with the Jerusalem Radio and Television Symphony Orchestra in 2011 at the age of eleven. He has since performed with numerous orchestras such as Haifa Symphony Orchestra, Tel-Aviv soloists' ensemble and the Israeli Netanya Kibbutz Orchestra. In Israel Solomon has studied violin with Leonid Barshtak and Ludmila Feldman at the Conservatory of the Jerusalem Academy of Music & Dance. He has won prizes at several national competitions, including the Paul-Ben Haim competition for original Israeli music and the Eran Zoldan competition. Solomon has participated in many educational programs as a soloist and chamber musician including the Global Leadership Education program in Japan, the Musica Mundi Course and Festival in Belgium and Keshet Eilon festival in Israel. He has received masterclasses from world renowned artists such as Ivry Gitlis, Maxim Vengerov, Ilya Kaler, Alina Ibragimova, Daniel Heifetz and others. Solomon is currently studying at the Royal College of Music for an undergraduate degree in with Leonid Kerbel. He is a Charles Ravel Scholar. He has been supported by the America-Israel cultural foundation since 2011. In 2019 Solomon was certificated with an ABRSM Teaching Diploma.

Otoha Tabata

Otoha Tabata won first prize in the North International Competition 2018, was awarded the Promotion Prize from the Anton Rubinstein Competition 2018 and was awarded an Honorary Mention in the Oskar Nedbal Viola Competition. Since 2019, she has been a member of the LGT Young Soloists, performing in numerous concerts and tours around the globe. Otoha was accepted to the Yehudi Menuhin School aged ten, and has studied the violin with Akiko Ono and the viola from 2016 with Boris Kucharsky. Currently she is studying at the Royal College of Music, with Nathan Braude. She has gained a full scholarship as a Soirée d'Or Scholar, kindly supported by the Ladies of the Soirée d'Or Committee, and has had the privilege of becoming one of the 'Talent Unlimited' artists in the UK.

Lavinia Rae

Lavinia is currently completing a Master of Performance degree at the RCM under the tutelage of Richard Lester. She is a Bachelor of Music graduate of the New Zealand School of Music, and was accepted at 16 as the top classical performance auditionee. Lavinia has been Principal Cello of the NZSO National Youth Orchestra, and a New Zealand Symphony Orchestra fellow in 2018. This same year Lavinia toured numerous times with the NZSO, and has freelanced with the Auckland Philharmonia Orchestra, and Orchestra Wellington. Lavinia will be performing in the esteemed Conway Hall this May with her RCM piano trio. She also successfully auditioned for the RCM Gateway artist development scheme with her duo; Duo Fantaisie, which exclusively offers external performance opportunities of a

high prestige for the general public. Masterclasses she has performed in include for Leonard Elschenbroich, Wolfgang Emanuel Schmidt, Philippe Muller, Richard Aaron, and Hannah Roberts.

Daniel Tancredi

Daniel Tancredi is a 21 year old, fourth year undergraduate studying double bass at the Royal College of Music. Daniel started playing the double bass when he was 11 years old. He was part of the Atlanta Symphony Youth Orchestra (ASYO) for 3 years and part of the Atlanta Symphony Orchestra's Talent Development Program (TDP) for 7 years before securing a place at the Royal College of Music. At the Royal College of Music he studies under the instruction of Enno Senft and Anthony Hougham. He has also received classes from esteemed double bassists such as Matthew McDonald, Felix Petit, Roman Patkolo, Bozo Paradzik, Rudiger Ludwig, Paul Ellison, Rinat Ibragimov and Tim Pitts. During Daniel's Royal College of Music career he has had the opportunity to play alongside the Sacconi Quartet, the BBC Symphony Orchestra, the London Sinfonietta Academy, English National Opera, and the Cat's Cradle Collective and has worked with conductors such as Jac van Steen, Nicolas Collon, Rafael Payare, and Bernard Haitink.

Rennie Sutherland

Scottish clarinettist Rennie Sutherland started his musical education at the Music School of Douglas Academy in Glasgow. A highlight of his time there was participating in a series of chamber music concerts for 'Live Music Now.' He was a student at the Junior Royal Conservatoire of Scotland and a member of the West of Scotland School's Symphony Orchestra. Rennie was a member of the National Youth Orchestra of Great Britain, as a Wolfson Scholar for 2018 and a member of the National Youth Orchestra of Scotland for 2019 where he'll return in 2020 as Principal Clarinet. He enjoys chamber music with the newly-formed Lumas Winds, all the members of which currently hold principal chairs in London-based upcoming Campanella Orchestra. As a Jamie Milford Award Holder at RCM, he studies with Timothy Lines and Richard Hosford. His studies are supported by 'Dewar Arts Awards' and 'The Cross Trust.' This generosity is gratefully acknowledged.

Kristina Yumerska

Kristina was born in Plovdiv, Bulgaria and is currently in her final year of undergraduate studies at the Royal College of Music, studying French Horn with Timothy Jones, Simon Rayner, John Ryan, Kira Doherty, and Nigel Black. She is a Needley Family Scholar, RCM Foundation Scholar and Frederick and Phyllis Treby Scholar. She has participated in numerous RCM Symphony and Philharmonic orchestra concerts under the batons of renowned conductors such as Jac van Steen, Vladimir Jurowski and Thomas Zehetmair. She has also performed in the masterclasses of Stefan Dohr, Fergus McWilliam (Berlin Philharmonic) and Jasper de Waal (Chamber Orchestra of Europe). In March 2019 she was one of the soloists in

the Mozart's Sinfonia Concertante performed with the RCM Symphony Orchestra under the baton of Thomas Zehetmair.

Alison Wormell

Hailing from Sydney, Australian bassoonist Alison Wormell studies a Masters of Performance at the Royal College of Music where she is a Tegner Scholar supported by the Henry Wood Accommodation Trust. Her teachers are Joost Bosdijk, Andrea de Flammineis, and Roberto Giaccaglia. Alison completed her Bachelor of Music degree at the Sydney Conservatorium of Music in 2017, studying with Andrew Barnes. She was then Bassoon Fellow with the Sydney Symphony Orchestra in 2018 where she was mentored by Matthew Wilkie and Todd Gibson-Cornish. In addition to regular performances with the Sydney and Adelaide Symphony Orchestras, Alison has performed as guest principal bassoon with the Opera Australia and Tasmanian Symphony Orchestras. As principal bassoon of the Australian Youth Orchestra since 2017, Alison has toured across Europe, China, and Australia

Owen Ho

Conductor and composer Owen Ho is the founding artistic director of Ensemble Matters, a group specialising in modern and contemporary repertoire. Owens latest projects include Schoenberg's *Pierrot Lunaire* and his own work for RCM's Great Exhibitionist. He currently directs the Goodensemble Orchestra, with whom he has presented works such as Mahler's *Das Lied von der Erde*, amongst others. Equally active as a composer, his award-winning music has been published by the Goodmusic Publishing Ltd. and listed on the CoMA Library. Currently, he is completing his Master of Music degree at RCM, generously supported by the Hong Kong Scholarship for Excellence Scheme.

Harriet Grainger

Harriet Grainger is a composer, cellist and pianist and studies at the Royal College of Music. She is taught by Kenneth Hesketh and is a Clifton Parker Award Holder and a Vaughan Williams Bursary Holder. She previously studied composition at the Royal Welsh College of Music and Drama, and the Estonian Academy of Music and Theatre with Helena Tulve. Harriet's music is often highly abstract with many intricate textures, revealing a contrast between force and lightness without the need for a narrative aspect, and is filled with energy, tension, physicality, weightlessness and purity. She works with sound as a movement through space, and is heavily influenced by dance and art.

Her music has been performed and workshopped in the UK, Austria, Italy and China by ensembles such as the BBC National Orchestra of Wales, Ensemble PHACE, the Rambert Dance Company, the Presteigne Festival and the Guiyang and Shenzhen symphony orchestras.

RCM CHAMBER MUSIC: BEETHOVEN CHAMBER WORKS

Monday 24 February, 1.05pm | Recital Hall

Chevalier de Saint-Georges String Quartet op 1 no 5

Beethoven String Quartet in E flat major op 127

Tickets: £5 | RCM Box Office 020 7591 4314 | www.rcm.ac.uk/events
020 7591 4314 | www.rcm.ac.uk/events



RCM AT ST MARY ABBOTS
Friday 21 February, 1.05pm

RCM AT ST MARY ABBOTS

Friday 21 February, 1.05pm

JS Bach Partita for solo violin no 1 in B minor BWV 1002 5'
(1685–1750) *v Sarabande*
vi Double

Natascha Pichler violin

* * *

Jordi Cervello Tre Pensieri for viola and piano 7'
(b 1983)

Vanessa Hristova viola | **Arthur di Francesco** piano

* * *

Haydn String Quartet in C major op 76 no 3 'Emperor' 29'
(1732–1809) *i Allegro*
ii Poco Adagio. Cantabile
iii Menuetto & Trio
iv Finale. Presto

The Sepia Quartet

Lena Segal violin | **Ana Molnar-Popa** violin | **Connie Pharoah** viola |
Max Calver cello

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Natascha Pichler

Natascha Pichler is currently pursuing a Bachelor's degree at the Royal College of Music, studying violin with Ani Schnarch and baroque violin with Bojan Čičić. Natascha has won prizes at national and international competitions including the Prima la Musica competition, Talents of Europe international competition and Gianluca Campochiaro international competition. She has been a recipient of the Zooming Culture scholarship awarded to outstanding students of the arts. She is a member of several Baroque ensembles at the RCM and has premiered works by contemporary composers. As a soloist and chamber musician, Natascha performs regularly in her home country Austria and abroad, at venues such as the Eszterhazy castle in Eisenstadt, the Liszt Center Raiding and the Primate's Palace in Bratislava. As an orchestral musician, she has collaborated with world-class conductors and soloists, including Manfred Honeck, Gianandrea Noseda, Lahav Shani and Anne-Sophie Mutter

Vanessa Hristova

Vanessa Hristova started playing the viola at the age of five and studied at the National School of Arts Dobri Hristov in Varna, Bulgaria with Dilyana Tsvetanova Roumi Pertova. From a young age she has participated in numerous international competitions and festivals including Young Euro Classic, Varna Summer International Music Festival and Festival Academy Budapest whilst obtaining first prize at the XXII International Youth Music Competition in Dobrich. While studying at the National School of Arts, Vanessa was regularly recording for the Bulgarian National Radio and touring around Europe with her String Quartet. She has performed in Bulgaria, Poland, Greece, Hungary, Austria, Germany and Spain in venues such as the Royal Albert Hall, Royal Festival Hall, Konzerthaus Berlin, Cadogan Hall, and collaborated with artists and conductors such as Maxim Rysanov, Vasily Petrenko, Vladimir Jurowski, Johannes Meisl, Jose Gallardo and Svetlin Roussev. As an orchestral player she has performed as Principal Violist of the National School of Arts Varna Orchestra, Co-principal of Varna Opera Orchestra, Varna Chamber Orchestra, National Bulgarian Youth Orchestra, Varna Philharmonic, Camerata Orphica, Royal College of Music String Band.

Arthur di Francesco

French-Spanish pianist Arthur Di Francesco is currently studying with Gordon Fergus-Thompson at the Royal College of Music. During his years at the RCM Junior Department, he studied with Clara Rodríguez, was awarded the Constance Poupard Piano Prize and participated in the Première of the *Spectrum 5* album of pieces commissioned by the ABRSM. A Finalist of the Jaques Samuels Junior Intercollegiate Piano Festival and the Royal Philharmonic Society Young Instrumentalist Prize, he has performed in venues including Wigmore Hall, 1901 Arts Club, the Elgar Room at the Royal Albert Hall and Cadogan Hall.

A keen chamber musician, he has performed in various groups in France, Spain, Germany and the UK and been coached by eminent performers including Anna-Liisa Bezrodny, Mari Tampere-Bezrodny, Avri Levitan, Emanuelle Bertrand, Niklas Schmidt, Sebastian Schmidt and Ralph Evans. Recently, he was invited to take part in the 2019 International Mendelssohn Festival Summer School in Hamburg, both as a soloist and as a chamber musician.

The Sepia Quartet

The Sepia Quartet, formed of undergraduate students at the Royal College of Music, started playing together in September 2019. They have already given concerts at the Omnibus Theatre, playing Schubert's Rosamunde Quartet, and at St Mary Abbots Church. The Sepia Quartet have played in masterclasses taken by esteemed chamber musicians such as Mats Zetterqvist and Mark Messenger.

The next Saint Mary Abbots concert will be on Friday 28 February featuring works by Beethoven, Rachmaninov and Debussy.

Junior Department
Performers Platform

Sarah Drury *specialist tutor*
David Smith *piano*

Saturday 22 February 2020, 3pm
West Parry Room

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Performers' Platform is a performance practice workshop providing students with the opportunity to present solo or ensemble works before an informal audience and with tutorial guidance on performance practice.



- 3.00 Emily Fraser *viola* (pupil of Sarah-Jane Bradley)
York Bowen Sonata no 1 in C minor op 18 i *Allegro moderato*

- 3.10 Katie Keen *violin* (pupil of Erica Dearing)
Bruch Violin Concerto no1 in E flat major iii *Finale Adagio energico*

- 3.20 Catherine Alsey *violin* (pupil of Ani Schnarch)
Handel-Flesch Gebet
Panufnik Hora Bessarabia

- 3.30 Annabel Marshall *viola* (pupil of Karen Bradley)
Bach Suite in G Major BWV1007 i *Prelude* ii *Allemande* iii *Courante*

- 3.40 Ben Coles *viola* (pupil of Sarah-Jane Bradley)
Vaughan Williams Christmas Dance

- 3.50 Duo Lily Harwood *violin*, Calvin Leung *piano*
Franck Sonata in A major iii *Ben moderato: Recitativo-Fantasia*

- 4.00 Emma Seymour *violin* (pupil of Miriam Morley)
Haydn Concerto in G major *i Allegro moderato*
- 4.10 Chloe Zhou *violin* (pupil of Michal Cwizewicz)
Tartini Sonata Didone Abbandonata op1 no 10
i Larghetto Affetuoso ii Presto non troppo
- 4.20 Tom Kirby *flute* (pupil of Nico Bricht)
Hindemith Flute Sonata *i Heiter Bewegt*
- 4.30 John Pederson *violin* (pupil of Pierre Frapier)
Bruch Violin Concerto *i Allegro moderato*
- 4.40 Ansh Soni *violin* (pupil of Erica Dearing)
Bach Violin Concerto in A minor *i Allegro*
- 4.50 Annabel Hannay *viola* (pupil of Sarah-Jane Bradley)
Hoffmeister Rondo from Concerto in D
Vaughan Williams Christmas Dance



Royal College of Music Junior Department,
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Miranda Francis *Head of Junior Programmes*
Ben Storey *Assistant Head of Junior Programmes*
Gill Redfern *Administrator* Connor Stanford *Administrative Coordinator*
John Mitchell *Performance Manager*

Francesca Di Cecio *piano*

Winner of the 2019

Teresa Carreño Piano Competition

In association with the Embassy of Venezuela, London

Prize Winner's Recital

Saturday 22 February 2020, 5.30pm
Recital Hall, Royal College of Music



Francesca Di Cecio started playing piano at the age of 6 and studies with Danielle Salamon at the RCMJD. In addition to achieving a distinction in her DipABRSM exam and LRSM she has won several prizes including the EPTA 15 and under National Final in 2018 and the Marjorie Humby Memorial Competition. As the winner of the Teresa Carreño Piano Competition 2019 she is today presenting this recital.



Beethoven (1770-1827)	Piano Sonata no 16 in G Major op31 no1 <i>i Allegro vivace</i> <i>ii Adagio grazioso</i> <i>iii Rondo, allegretto – presto</i>	24'
Teresa Carreño (1853-1917)	La Fausse Note	4.5'
Rachmaninov (1873-1943)	Prelude in D Major op23 no4	5'
Dohnányi (1877-1960)	Rhapsody No 3 in C Major op11	5'

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Miranda Francis *Head of Junior Programmes*

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BEETHOVEN CHAMBER WORKS
Monday 24 February, 1.05pm
Recital Hall



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BEETHOVEN CHAMBER WORKS

Monday 24 February, 1.05pm

Recital Hall

Chevalier de Saint-Georges (1745–1799)	String Quartet op 1 no 5 <i>i Allegro</i> <i>ii Rondeau</i>	7'
* * *		
Beethoven (1770–1827)	String Quartet in E flat major op 127 <i>i Maestoso - Allegro</i> <i>ii Adagio, ma non troppo e molto cantabile</i> <i>iii Scherzando vivace</i> <i>iv Finale. Allegro - Allegro comodo</i>	37'

Grove Quartet

Karolina Sutt Violin | **Mira Marton** violin | **Sergio Insuasti** viola | **Elize Sera** cello

Grove Quartet

The Grove Quartet is an international group of string players who all study at the Royal College of Music. All the musicians are passionate and experienced in string quartet so playing together felt natural from day one. The group is led by Karolina Sutt, a multiple competition laureate, with Mira Marton on second violin, having recently joined the RCM after graduating the Yehudi Menuhin School. Sergio Insuasti is an Australian violist currently studying with Jonathan Barritt and was recently principal viola in RCM's Symphony Orchestra. Elize Sera is a cellist from Riga, Latvia who began studying music at the age of three and started playing the cello at age six. She currently studies with Alexander Chaushian.

RCM CHAMBER MUSIC: BEETHOVEN CHAMBER WORKS

Wednesday 26 February, 7.30pm | Recital Hall

Beethoven Variations in C major on Mozart's 'La ci darem'

Spohr Quintet in C minor op 52

Tickets: £5 | RCM Box Office 020 7591 4314 | www.rcm.ac.uk/events



LUNCHTIME CONCERT
Tuesday 25 February, 1.05pm
West Parry Room



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LUNCHTIME CONCERT
Tuesday 25 February, 1.05pm
West Parry Room

Arvo Pärt Annum per annum 9'
(b 1935)
Anian Wiedner organ BMus1

* * *

Haydn Cello Concerto no 1 in C major 10'
(1732–1809) *i Moderato*

Clare Juan cello BMus1 | **Ilayda Oguz** piano BMus2

* * *

Haydn String Quartet in G major op 33 no 5 'How do you do?' 25'
(1732–1809) *i Vivace assai*
 ii Scherzo: Allegro
 iii Largo e cantabile
 iv Allegretto

Sofía Gómez Alberto violin BMus2 | **Tiago Soares Silva** violin BMus2 |
Lia Melo viola BMus1 | **Anna Crawford** cello BMus2

RCM CHAMBER MUSIC: BEETHOVEN CHAMBER WORKS

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Spohr Quintet in C minor op 52

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RCM BRASS ENSEMBLE

Tuesday 25 February 2020

7.30pm | Amaryllis Fleming Concert Hall

Nigel Black director

RCM Brass Ensemble



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RCM BRASS ENSEMBLE

Tuesday 25 February 2020, 7.30pm | Amaryllis Fleming Concert Hall

Nigel Black director

RCM Brass Ensemble

Copland (1900–1990)	Ceremonial Fanfare	(3')
Barber (1910–1981)	Mutations from Bach	(6')
Elgar (arr Roger Harvey) (1857–1934)	Serenade op 20 <i>i Allegro piacevole</i> <i>ii Larghetto</i> <i>iii Allegretto</i>	(13')

INTERVAL

R Strauss (arr Roger Goldfaden) (1864–1949)	Till Eulenspiegel	(14')
R Strauss	Festmusik der Stadt Wien	(11')

Among performances of Copland, Barber and Elgar, the ensemble presents two pieces by Richard Strauss, including an arrangement of his masterpiece *Till Eulenspiegel* for ten horns.

Nigel Black

Nigel Black is Principal Horn of the Philharmonia Orchestra and Head of the Brass Faculty at the Royal College of Music. In 1979, and after just two years of study at the Royal College of Music, he was appointed Principal Horn of La Scala, Milan at the age of 19. Nigel was subsequently a member the Chamber Orchestra of Europe (founder member and first Principal Horn), Royal Philharmonic Orchestra and London Philharmonic Orchestra before joining the Philharmonia in 1991. In addition to hundreds of recordings with the Philharmonia his solo recording credits include a recital disc with Vladimir Ashkenazy *Corno Cantabile* (Octavia Exton Records), Schumann's *Konzertstück* with the Philharmonia Orchestra (Deutsche Grammophon) and *The London Horn Sound* (Cala Records). Nigel has also been in demand as a studio player for over 30 years and can be heard on numerous albums and several hundred film scores including every Bond film since *Goldeneye*, *Lord of the Rings* and the entire *Harry Potter* series.

RCM Brass Ensemble

The RCM Brass Ensemble performs a diverse range of repertoire each term, from popular classics to new works, including arrangements and commissions. The group consists of musicians from all years at the College.

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 800 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. A further development is the growing schedule of live-streamed concerts and masterclasses which can be viewed on www.rcm.ac.uk.

Horn

Copland, Barber & Elgar:

Louise Sullivan

Alexander Boukikov

Olivia Gandee

Cameron McDonnell

R Strauss:

Henry Wright

Louise Sullivan

Kristina Yumerska

Alexander Boukikov

Olivia Gandee

Cameron McDonnell

Emma Edwards

Bertille Cascio

Joel Ashford

Danae Eggen

Trumpet

Copland:

Thomas Fountain

Elliot Phelps

Joe Skypala

Barber:

Joe Skypala

Elliot Phelps

Rebecca Goodwin

Elgar:

Nick Walker

Rebecca Goodwin

Emily Bristow

R Strauss:

Choir I

Thomas Fountain

Elliot Phelps

Joe Skypala

Henry Thomas

Greg Rose

Amy Ronson

Choir II

Nick Walker

Emily Bristow

Rebecca Goodwin

Ed Sykes

Callum Robb

Ruby Orlowska

Trombone

Copland & Barber:

Nick Kent

Merin Rhyd

Ed Curtis

Elgar:

Merin Rhyd

Nick Kent

Ed Curtis (bass)

R Strauss:

Choir I

Merin Rhyd (alto)

James Parkinson (tenor)

Ed Curtis (bass)

Choir II

Nick Kent (alto)

Daniel Pico Villalgorido (tenor)

Pau Hernandez Santamaria (tenor)

David Anton (bass)

Tuba

Grady Hassan

Lucas Boylan

Percussion

Will Rowling

Personnel correct at the time of going to print.

Italics denote section principals.

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BEETHOVEN CHAMBER WORKS

Wednesday 26 February 2020, 7.30pm | Recital Hall

Programme to include:

Beethoven Variations on Mozart's 'La ci darem la mano'

Spohr Quintet for piano and winds op 52

Complimenting Beethoven's music in this chamber concert is a work by Louis Spohr, whose popularity as a composer in his lifetime threatened to surpass that of Beethoven himself.

Spohr's wind quintet features an impressive piano part, intended for his wife Dorette. RCM musicians also perform entertaining variations by Beethoven on a Mozart duet from the latter's opera *Don Giovanni*, featuring the titular character and one of his many resentful conquests.

Tickets: £5

RCM Box Office 020 7591 4314 | www.rcm.ac.uk/events



BEETHOVEN CHAMBER WORKS
Wednesday 26 February, 7.30pm
Recital Hall



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BEETHOVEN CHAMBER WORKS

Wednesday 26 February, 7.30pm

Recital Hall

Beethoven Variations in C major on Mozart's 'Là ci darem' 9'
(1770–1827)

Veronica Stubberud oboe | **Polly Bartlett** oboe | **Russell Coates** cor anglais

* * *

Spohr Quintet in C minor op 52 32'
(1784–1859) *i Allegro moderato*
ii Larghetto con moto
iii Menuetto. Allegretto
iv Finale. Allegro molto

Amy Gillen flute | **Carlos Caballero** clarinet | **Siping Guo** bassoon
Alexander Boukikov french horn | **Ana Manastireanu** piano

Veronica Stubberud

Veronica Isabelle Stubberud is a Norwegian/Danish oboist currently based in London, where she is doing an Artist Diploma in Oboe Performance at the Royal College of Music, studying with Juliana Koch, Olivier Stankiewicz, and Fabien Thouand. She recently graduated from the Royal Danish Academy of Music, where she did her Master of Music degree with Max Artved and Joakim Dam Thomsen. She holds a bachelor degree from the Royal Academy of Music Aarhus, where she studied under principal oboist of the Aarhus Symphony Orchestra, Oliver Nordahl. Veronica is an active orchestral and chamber musician and regularly plays with professional orchestras and ensembles in Denmark and abroad. She has participated in masterclasses with Alexei Ogrintchouk, Christoph Hartmann, Emmanuel Abbühl, Simon Fuchs and David Walter. Her studies at RCM are generously supported by the Mimi Oppenby Award, Foundation Idella, Annemarie Mortensens Legat, Augustinus Fonden and William Demant Fonden.

Polly Bartlett

Polly Bartlett is a fourth-year undergraduate oboe scholar, supported by a John Nickson and Simon Rew Scholarship, at the Royal College of Music, studying with Olivier Stankiewicz, Juliana Koch and Christine Pendrill. During her time at the RCM, she has performed as principal oboe with the Symphony and Philharmonic Orchestras. She also has a strong interest in contemporary music and regularly plays with the RCM's New Perspectives' Ensemble, conducted by Tim Lines. In addition to orchestral projects, she has performed in numerous chamber concerts and masterclasses, highlights being principal oboe in Dvorak's *Wind Serenade* directed by Giorgio Mandolesi and masterclasses with Jacque Tys. She is also a member of the award-winning wind quintet, Ensemble Solaire, with whom she has performed at Cadogan Hall as part of the RCM's Rising Stars series and as ensemble in residence at the Boconnoc Music Festival. In addition to winning the RCM Woodwind Ensemble Competition 2018, they were also awarded the Elias Fawcett prize for Outstanding Chamber Ensemble in the final of the ROSL competition 2018. Outside of the RCM, she is principal oboe of the St Endellion Easter Festival Orchestra, having performed the Bach Oboe and Violin Concerto and the Mozart Oboe Quartet in the 2018 Festival. She successfully auditioned for the Académie Musicale de Villecroze as well as the English National Opera Evolve Scheme 2019/2020. In Autumn 2018, she gave performances of the Strauss Concerto with Kew Sinfonia and the Mozart Concerto as part of the Two Moors Festival followed by a performance of the Vaughan Williams Concerto with Magna Sinfonia in February 2019. In addition, she was awarded 2nd place in the RCM Concerto Competition in November 2019 with a performance of Skalkottas' Concertino and she'll perform this work with the RCM Philharmonic Orchestra in July 2019.

Russell Coates

Russell is currently in his fourth year of study at the Royal College of Music with Olivier Stankiewicz, Juliana Koch, Fabien Thouand and Christine Pendrill and is generously supported by the Ivan Evans Lombe Trust. Russell has played with many ensembles since he began his studies, most prominently being in the premiere of a newly commissioned work by the Wigmore Hall for 10 oboes, principal oboe of the Ulster Youth Orchestra, principal Cor Anglais of the National Youth Orchestra of Scotland as well as playing in many amateur ensembles dedicated to music both contemporary and historical. Orchestral playing is a big passion of Russell's and throughout his studies he has been fortunate enough to be involved in many schemes that allowed him to sit in on the rehearsals of some of the top orchestras of Britain and Ireland; most notably the Royal Scottish National Orchestra and the Philharmonia Orchestra. Through these, he has also been able to play in some of the most prominent musical venues in Britain and Ireland.

Amy Gillen

Amy is studying for her Masters in Music Performance in Flute as a Russell Race Scholar. Amy has won numerous prizes some of which include; the Sir James Galway Rising Star Award and a 14K Gold Nagahara head joint at the 2017 Galway Flute Festival, Switzerland; the Flax Trust Bursary and Audience Prize at the Flax Trust Music Awards in Belfast in 2017; the 2019 McCullough Cup, RTÉ Lyric FM Bursary and the RDS Jago Award at the Feis Ceoil Dublin; and the Yamaha Woodwind and Brass Bursary for Ireland in 2015. In November 2018, Amy was awarded the Irish Heritage Performance Bursary in Wigmore Hall, London. Amy has deputised with the RTÉ Concert Orchestra and the Ulster Orchestra and has also taken part in the BBC Symphony Orchestra Pathway Scheme, the Philharmonia Sit In Scheme and the RTÉ National Symphony Orchestra Mentoring Scheme.

Carlos Caballero

Spanish clarinetist Carlos Caballero is developing his musical career both as a soloist and as an orchestral musician. In this last year, he was awarded the BBC Symphony Orchestra Pathway Scheme. Recently, he has collaborated with professional orchestras from Spain such as Royal Seville Symphony Orchestra, City of Granada Orchestra and Cordoba Orchestra. In his most recent experiences as a soloist, he has performed *Weber Clarinet Concerto no 1* with the Cordoba Youth Orchestra, Mozart Clarinet Concerto with the Orquestra Clássica do Soul and has recorded the CD *Med in Love* with the World Youth Orchestra. Carlos studied at the Academy of Orchestral Studies Barenboim-Said Foundation with Piotr Szymyslik, as well as at the High Conservatory of Sevilla with Antonio Salguero. He is currently studying at the Royal College of Music of London for a Master of Performance with Richard Hosford and Tim Lines, generously supported by the Leverhulme Arts Scholarship.

Siping Guo

Chinese bassoonist Siping Guo graduated from the Central Conservatory of Music Middle School in 2019. He is currently studying at the Royal College of Music for a Bachelor of Music. He is an RCM Award Holder supported by the Soirée d'Or Committee. He has played principal bassoon in many great pieces such as Mahler *Symphony no 1* and Shostakovich *Symphony no 10*. He has attended NYO-China orchestra which was conducted by Ludovic Morlot, and played principal bassoon in Beethoven *Piano Concerto no 5* with Garrick Ohlsson.. He also has performed in many famous concert halls in Europe such as Konzerthaus, Berlin.

Alexander Boukikov french horn

Alexander Boukikov currently studies at the Royal College of Music under the tuition of Jeffrey Bryant, John Ryan and Roger Montgomery (Natural Horn). He has performed with all the major RCM ensembles including the Symphony, Opera and Baroque orchestras and under the baton of many prestigious conductors such as Martyn Brabbins, Jac van Steen and Vladimir Jurowski. Born in Leicester, Alexander was a member of the Leicestershire Schools Symphony Orchestra and also studied at the Junior Royal Academy of Music with Simon de Souza where he was a Finalist in both Junior and Senior Brass Prizes. Alexander subsequently studied in Birmingham with Mike Kidd and Jeremy Bushell before joining the RCM in 2018. Alongside orchestral performance, Alexander is a keen chamber musician, recently performing Brahms' Horn Trio at the British Isles Music Festival and is a member of the Waldegrave Ensemble. Also an accomplished Choral musician, Alexander was Conducting Scholar at St James the Greater, Leicester with whom he maintains a strong relationship. He has conducted in masterclasses lead by Helen Smee and Amy Bebbington and is the 2019-20 Bass Choral scholar at St Mary-the-Boltons, Chelsea. Alexander is grateful to have been supported by the Royal Philharmonic Society, Wolfson Trust and the Sir Andrew Martin Trust.

Ana Manastireanu

Ana Manastireanu is currently a Kenneth and Violet Scott Scholar of the Royal College of Music, where she is studying towards a Masters of Performance in Collaborative Piano with Kathron Sturrock, Simon Lepper and Roger Vignoles. Ana has recently won the Accompanist Prize in the 2019 Maureen Lehane Vocal Awards held at the Wigmore Hall and in the 2019 AESS Courtney Kenny Award, and was selected as a 2019 Leeds Lieder Young Artist. She has also won the Alasdair Graham Pianist Prize in the 2020 RCM Lieder Competition and the First Prize for Pianists in the RCM Brooks-van der Pump English Song Competition. She was a Scholar of the 2019 International Summer Academy for Chamber Music Niedersachsen in Germany and a Fellow of the 2018 Toronto Chamber Music Institute. Her recent collaborations include performances with Jonathan Crow, Andrew Wan, Scott St. John, Ani Aznavoorian, Marcin Sieniawski and members of The Harlem Quartet.

RCM CHAMBER MUSIC: RAVEL'S PIANO WORKS

Friday 6 March, 6pm | Amaryllis Fleming Concert Hall

Ravel Ma mère l'oye
Pavane pour une infante défunte
Une barque sur l'océan
Alborada del Gracioso
Gaspard de la nuit

RCM musicians perform a selection of Ravel's piano works ahead of a concert with Sir Antonio Pappano on Sunday 8 March.

Tickets: £5 | RCM Box Office 020 7591 4314
www.rcm.ac.uk/events



BACH BITES

Friday 28 February, 6pm

Amaryllis Fleming Concert Hall

Ivan Leung organ

BACH BITES

Friday 28 February, 6pm

Amaryllis Fleming Concert Hall

Ivan Leung organ

JS Bach	Schübler Chorales	18'
(1685–1750)	<i>i Wachet auf, ruft uns die Stimme, BWV 645</i>	
	<i>ii Wo soll ich fliehen hin, BWV 646</i>	
	<i>iii Wer nur den lieben Gott lässt walten, BWV 647</i>	
	<i>iv Meine Seele erhebt den Herrn, BWV 648</i>	
	<i>v Ach bleib' bei uns, Herr Jesu Christ, BWV 649</i>	
	<i>vi Kommst du nun, Jesu vom Himmel herunter, BWV 650</i>	

* * *

Fantasia and Fugue, for organ in G minor BWV 542	5'
<i>i Fantasia</i>	



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Latecomers will not be allowed into the auditorium until a suitable break. In the interests of safety, sitting or standing on the steps or floors is strictly prohibited. Thank you for your co-operation.

Programme details correct at time of going to print.

Ivan Leung organ

Leung graduated from the organ performance programme of University of British Columbia in 2019, studying organ with Michael Murray and harpsichord with Alexander Weimann. He was granted the opportunity for an exchange semester in McGill University in the fall of 2018. He participated in the Alkmaar Organ Festival (Netherlands) in 2017, taking part in masterclasses with, among others, Pieter van Dijk, Sophie-Véronique Cauchefér-Choplin and David Titterington. In 2018 and 2019, he joined the St. Owen Masterclass held by Jean-Baptiste Monnot in Rouen. Leung is currently studying a Master of Music degree at Royal College of Music with David Graham. He also studies improvisation with Sophie-Véronique Cauchefér-Choplin.

Our More Music: Reimagining the Royal College of Music Campaign will deliver much-needed new performance spaces, additional scholarships and improved accessibility and facilities. If you would like to support the next chapter of RCM history with a donation to the More Music Campaign, you can complete a donation form, available from our Front-of-House staff, make a gift at www.rcm.ac.uk/donate or use the contactless donation points in our new entrance. Every gift of every size resonates. Your support will help pave the way for more music.

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Thank you for your continued support of the Royal College of Music. We hope you enjoy this evening's performance and look forward to welcoming you to another event soon.



RCM CHAMBER MUSIC: WOMEN OF THE RCM

Sunday 8 March, 4.30pm | Recital Hall

Dani Howard Shades

Hannah Kendall Vera

Dring Trio for flute, oboe and piano

Charlotte Bray Voyage

An afternoon concert featuring music by female composers who studied at the RCM. Experience Charlotte Bray's saxophone quartet, Voyage, which follows themes of migration and change, and takes inspiration from historical train journeys. RCM musicians also perform Dani Howard's Shades, a contemporary piece written for solo percussion and loop pedal.

Tickets free but required | RCM Box Office 020 7591 4314

www.rcm.ac.uk/events



RCM AT ST MARY ABBOTS
Friday 28 February, 1.05pm

RCM AT ST MARY ABBOTS

Friday 28 February, 1.05pm

Debussy Piano Trio 8'
(1862–1918) *i Andantino con moto allegro*

* * *

Rachmaninov Trio élégiaque no 1 12'
(1873–1943)

Natascha Pichler violin | **Zara Hudson-Kozdoj** cello | **Nataly Ganina** piano

* * *

Beethoven String Quartet in A major op 18 no 5 28'
(1770–1827) *i Allegro*
ii Menuetto
iii Andante cantabile
iv Allegro

Vera Beumer violin | **Elliott Bougant** violin | **Clem Pickering** viola | **Clélia Le Bret** cello

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Natascha Pichler

Natascha Pichler is currently pursuing a Bachelor's degree at the Royal College of Music, studying violin with Ani Schnarch and baroque violin with Bojan Čičić. Natascha has won prizes at national and international competitions including the Prima la Musica competition, Talents of Europe international competition and Gianluca Campochiaro international competition. She has been a recipient of the Zooming Culture scholarship awarded to outstanding students of the arts. She is a member of several Baroque ensembles at the RCM and has premiered works by contemporary composers. As a soloist and chamber musician, Natascha performs regularly in her home country Austria and abroad, at venues such as the Eszterhazy castle in Eisenstadt, the Liszt Center Raiding and the Primate's Palace in Bratislava. As an orchestral musician, she has collaborated with world-class conductors and soloists, including Manfred Honeck, Gianandrea Noseda, Lahav Shani and Anne-Sophie Mutter

Zara Hudson-Kozdaj

Zara is a cellist who performs regularly throughout the UK and Europe. Currently studying for her Masters degree at the Royal College of Music, she teaches daily and is a member of the Hofesh Schechter Dance company. An RCM scholar, Zaras' studies are also supported by the Michael Warren Bursary. She studies with Thomas Carrol. Zara is also a second study conductor studying with Howard Williams. Teaching is a big passion for Zara; she works for the borough of Camden and at King Alfred school in Golders Green. Zara has freelanced with the LPO at the Royal Opera House. She is also a member of the UK House and Garage Orchestra, recently completing their 2019 UK tour. Zara hopes to expand her cross genre work in the future. Her mother is Polish and her father Jamaican.

Nataly Ganina

Nataly is currently studying at the Royal College of Music with Professor Nigel Clayton. Nataly began her piano studies at Riga, Latvia when she was five years of age. She started to participate in competitions when she was 11 years old. After winning the local competition *Talent of Latvia* she gave her first solo concert in 2012 in the Golden Hall of Riga Latvian society. In 2014, after receiving Diploma of Distinction at the Chopin International Piano Competition, was honoured with an opportunity to participate in the international masterclass series by chairman of the jury, Lauri Vainmaa. Since then she has regularly participated in many competitions and masterclasses in Latvia and abroad. Nataly has participated in masterclasses of Dmitri Bashkurov, Lauri Vainmaa, Ivori Ilja, Igor Lazko, Mikhail Voskresensky, Anton Lyakhovsky. Every year she takes part in the international masterclasses in Avinurme, Estonia. She has graduated from Jurmala Secondary Music School where she studied with associate professor Artur Cinguev who graduated from the Tchaikovsky Moscow State Conservatory, class of Elisso Virsaladze. Apart from the solo career, Nataly has played in chamber ensembles, especially piano trios and quartets. Her debut performance with orchestra was when she was 13 years old. She performed with Latvian National Symphony Orchestra as well as chamber orchestra *Kremerata Baltica*.

Vera Beumer

Vera Beumer started playing the violin at age seven. From 2010 to 2018 she studied at the University of the Arts Utrecht in the young talent class with Liesbeth Ackermans and Chris Duindam. Vera has also been coached by Emmy Verhey. She took part in the documentary about Emmy Verhey as her protégé, which premiered at the Dutch Film Festival in 2017. In September 2018, Vera started her studies at the Royal College of Music with Daniel Rowland

and Gabrielle Lester. Vera is admitted with a scholarship title for the academic year 2019/20 as Aston Lark Insurance Scholar. She has also received a scholarship from the Dutch VandenEnde Foundation. Vera has performed as a soloist with several orchestras, such as Philips Symphony Orchestra, the Dutch Youth String Orchestra (NJSO) and the Radio Filharmonisch Orkest, during a project for young talents. At age eleven, Vera debuted as a soloist with Wieniawski's Legende. She has won several first prizes in national competitions, for instance the Princess Christina Competition and Britten Violin competition.

Elliott Bougant

Elliott Bougant is a violinist at the Royal College of Music. He is currently in his second year and is studying with Maciej Rakowski.

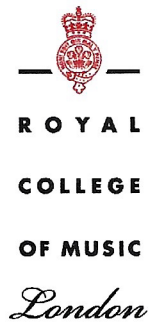
Clem Pickering

British violist Clem Pickering studies at the Royal College of Music under Jonathan Barritt, where he is the grateful recipient of the Gandar Dower scholarship. Having previously studied with Jacky Woods, Clem has also participated in masterclasses with violists including Bruno Giuranna, Maxim Rysanov, Lawrence Power, former Berlin Philharmonic principal violist Wolfram Christ and Thomas Reibl (at the International Summer Academy of the Mozarteum, Salzburg). Clem also receives lessons from BBC new generation artist Timothy Ridout. With a passion for promoting the viola as a solo concert instrument, Clem has had success in multiple festivals and competitions, including North London music festival, Woking Young Musician, Rotary young musician and the Junior Academy viola prizes; and has given recitals across the uk. He has recently worked with the promising young composer Toby Anderson on a new viola work. Clem has worked with esteemed conductors such as Thomas Adés, John Adams and John Wilson, and was a member of the NYO 2017, playing in the BBC proms as well as the Berlioz Festival in France. In addition, he has played as principal viola in numerous orchestras including the Campanella, Cavatina, Guildford Youth Symphony and the Junior Academy Symphony Orchestra.

Clélia Le Bret

French cellist Clélia Le Bret has always wanted to explore repertoire and to share it with a large range of audiences. She studied with Michael Tafforeau for 10 years at the Regional Conservatory of Rueil Malmaison in France where she obtained her DEM in 2017. She continued her studies at the Regional Conservatory of Paris. She was part of a youth orchestra and she notably performed at the Paris Philharmonia. Most of all, Clélia is fond of chamber music, and she created the Mimesis Trio in 2018, with pianist Alma Chaumeille and clarinetist Utku Cetin. They have performed in many great venues such as the Museum of Romantic Life in Paris, in recital at the studio Le Regard du Cygne, during a charity concert with the association Live Music Now. They were also advised by the Amatis Trio during a masterclass at the Paris Philharmonia. In 2019, she was accepted for a Bachelor degree at the Royal College of Music in London. She is currently studying with the cellist Héléne Dautry. Recently, Clélia had the opportunity to be principal cello in a student orchestra for a recording at Abbey Road Studios.

The next Saint Mary Abbots concert will be on Friday 6 March featuring works by Beethoven and Mendelssohn.



Junior Department
Chamber Music Concert

Saturday 29 February 2020, 5.30pm
Amaryllis Fleming Concert Hall

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Piano Quintet	Amy Tress <i>tutor</i>	
Shostakovich (1906-1975)	Piano Quintet in G Minor op57	8.5'
	<i>i Prelude iii Scherzo</i>	

Safiye Sahin *piano*, Betania Johnny & Rhys Evans *violin*
Emily Fraser *viola*, Max Brambley *cello*

Wind Quintet	Helen Barker <i>tutor</i>	
Holst (1874-1934)	Wind Quintet in A Flat op14	4.5'
	<i>i Allegro moderato (un poco rubato)</i>	

Madeleine Ratcliffe *flute*, Molly Sellors *oboe*, Kian Pourkarimi *clarinet*,
Anna le Huray *horn*, Aidan Campbell *bassoon*

Duo	Natasa Lipovsek <i>tutor</i>	
Beethoven (1770-1827)	Sonata in A op47 <i>Kreutzer</i>	7.5'
	<i>iii Presto</i>	

Catherine McCardel *violin*, Emilie Pelling *piano*

String Quartet	Michal Cwizewicz <i>tutor</i>	
Brahms (1833-1897)	String Quartet in C minor op51 no1	9'
	<i>i Allegro</i>	

Rocio Ortega Lopez & Bronagh Lee *violin*
Anneka Vetter *viola*, Felix Waller *cello*

Piano Trio
Turina (1882-1949) Neil Roxburgh *tutor*
Piano Trio no2 op76 6.5'
i Lento – Allegro molto moderato
Clara Sherratt *piano* Flora Clapham *violin* Haru Ogiwara *cello*

Saxophone Quartet
Peck (1945-2009) Sarah Markham *tutor*
Drastic Measures 5'
ii Allegro
Jasmine Brown, Kian Pourkarimi, Rosemary Ball, Jack Marley

Piano Quintet
Dvorak (1841-1904) Konstantin Lapshin *tutor*
Piano Quintet no 2 in A op81 9'
i Allegro ma non tanto
Moritz Wagner *piano*, Olivia Howdle & Ross Ah-Weng *violin*
Francesca Di Cecio *viola*, James Dew *cello*

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Ben Storey *Assistant Head of Junior Programmes*
Gill Redfern *Administrator* Connor Stanford *Administrative Coordinator*
John Mitchell *Performance Manager*
Hilary Sturt *Head of Chamber Music*

Junior Department
Performers Platform

Hilary Sturt *specialist tutor*
Waiyin Lee *piano*

Saturday 29 February 2020, 3pm
West Parry Room

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Performers' Platform is a performance practice workshop providing students with the opportunity to present solo or ensemble works before an informal audience and with tutorial guidance on performance practice.



- 3.00 Bronwen Roberts *trumpet* (pupil of Torbjorn Hultmark)
Neruda Trumpet Concerto *i Allegro*

- 3.10 Iona Salter *clarinet* (pupil of Jessie Grimes)
Francaix Theme and Variations

- 3.20 Aidan Bhak *violin* (pupil of Juliet Hughes-Rees)
Bach Violin Concerto in A Minor BWV 1041 *i Allegro*

- 3.30 Ignacy Stefanowicz *violin* (pupil of Michal Cwizewicz)
Mozart Violin Concerto no3 in G K216 *i Allegro*

- 3.40 Jenifer Ryan *recorder* (pupil of rebecca Austen-Brown)
Bergmann Sonata for Treble Recorder
i Largo assai ii Rondo danzante

- 3.50 Vincent Ji *piano* (pupil of Vivian Choi)
Haydn Piano Sonata no59 in E Flat HOB XVI 49 *i Allegro*
Debussy Doctor Gradus ad Parnassum

- 4.00 Maddy Gough *trumpet* (pupil of Torbjorn Hultmark)
Barat Fantaisie
- 4.10 Daniel Jurado Hoshina *cello* (pupil of Leandro Silvera)
Popper Quatrieme Gavotte op68
- 4.20 Inez Karlsson *cello* (pupil of Michal Kaznowski)
Wilkomirski Aria
Gliere Huit Morceaux *Prelude and Gavotte*
- 4.30 Ansh Soni *violin* (pupil of Erica Dearing)
Lalo Symphonie Espagnole in D Minor *iv Andante*
- 4.40 Eleanor McKenzie-Jones *trumpet* (pupil of David Price)
Goedicke Concert Etude
- 4.50 Rocio Ortega Lopez *viola* (pupil of Sarah-Jane Bradley)
Schubert Arpeggione Sonata *i Allegro moderato*



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Gill Redfern *Administrator* Connor Stanford *Administrative Coordinator*
John Mitchell *Performance Manager*



RECORDER FESTIVAL

Sunday 1 - Monday 2 March 2020

Royal College of Music

RECORDER FESTIVAL

Sunday 1 and Monday 2 March 2020

Sunday 1 March

11.00am	Inner Parry Room	Recorder Workshop with Maria Ayerza, Ashley Solomon and Julien Feltrin
1.00pm		Break
1.30pm	Inner Parry Room	Solo Recital with Pierre Hamon <i>The Breath of Old and New Worlds</i>
2.15pm		Break
3.00pm	Inner Parry Room	Recorder Masterclass with Pierre Hamon

Monday 2 March

10.00am	Corelli Room	Recorder Masterclass with Pierre Hamon
1.00pm		Break
2.00pm	East Parry Room	Recorder Workshop with Inês d'Avena
4.30pm	East Parry Room	Makers Demonstration with Francesco Li Virghi
5:30pm		Break
6:00pm		Inês d'Avena & Claudio Ribeiro Recital <i>Anonimo Venexian</i>

RECORDER WORKSHOP WITH MARIAN AYERZA, ASHLEY SOLOMON & JULIEN FELTRIN

Sunday 1 March, 11.00am | Inner Parry Room

Renaissance recorders and their makers, then and now

Maria Ayerza RCM professor of recorder

Performance class with Ashley Solomon

Ashley Solomon Chair and Head of Historical Performance

Circular breathing

Julien Feltrin RCM professor of recorder

SOLO RECITAL WITH PIERRE HAMON
THE BREATH OF OLD AND NEW WORLDS

Sunday 1 March, 1.30pm | Inner Parry Room

Improvised Hymn to the wind

Improvised Hymn to Heaven

Riquier Creire m'en fach

Anon Ballata

Anon Saltarello

Anon Chominciamento di gioia

Anon Lai du Chèrefeuille

Improvised Ritual Omaggio Kogui

Traditional Aa, Sumak Kancakchaska

Traditional El Baile del Inca

Traditional Prayer for Pachamama

Traditional Crow

Pierre Hamon Recorder

RECORDER MASTERCLASS WITH PIERRE HAMON

Sunday 1 March, 3.00pm | Inner Parry Room

Chiel Meijering Een paard met 5 poten: voor blokfluitkwartet
(b1954)

RCM Contemporary Recorder Consort

Matyáš Houf recorder

Kate Bingham recorder

Colette Spaul recorder

Hannah Parry recorder

Guus Janssen Largo
(b1951)

Bassano Ricercare no 4
(1561–1617)

Kate Bingham recorder

Virgiliano Ricercar no 8
(c1600)

Hannah Parry recorder

Francisco de Peñalosa Kyrie from Missa "Adieu mes amours"
(1470–1528)

Francisco Guerrero Virgo Prudentissima
(1528–1599)

RCM Early Recorder Consort

Matyáš Houf recorder

Kate Bingham recorder

Colette Spaul recorder

Hannah Parry recorder

RECORDER MASTERCLASS WITH PIERRE HAMON

Monday 2 March, 10.00am | Corelli Room

Blanche de Castille (1188–1252) Amours u trop tard

Pérotin (c1155–1200) Viderunt Omnes

Cantigas de Santa Maria (1221–1284) Pero Cantigas De Loor, attr Alfonso X of Castile

Parandrus
Charlotte Barbour-Condini recorder
Grace Shih recorder
Daniel Swani recorder
Sarah Anna Champion mezzo-soprano
Jam Orrell vielle

Schickhardt (1682–1762) Recorder Sonata in C major
i. Adagio
ii. Allemanda allegro
iii. Corrente
iv. Adagio
v. Allegro

Matyáš Houf recorder
Apolline Khou harpsichord

Corelli (1653–1713) Recorder Sonata op 5 no 7

Colette Spaul recorder
Tom Dewey harpsichord

RECORDER WORKSHOP WITH INÊS D'AVENA

Monday 2 March, 2.00pm | East Parry Room

Matyáš Houf recorder

Kate Bingham recorder

Hannah Parry recorder

Colette Spaul recorder

In this afternoon session, recorder player Inês d'Avena workshops music from the Neapolitan archives, in which she specialises.

MAKERS DEMONSTRATION WITH FRANCESCO LI VIRGHI

Monday 2 March, 4:30pm | East Parry Room

Italian recorder maker Francesco Li Virghi will be sharing his knowledge of reproducing some of the finest instruments from the 17th and 18th centuries in this makers demonstration.

INÊS D'AVENA & CLAUDIO RIBEIRO RECITAL
ANONIMO VENEXIAN

Monday 2 March, 6.00pm | Inner Parry Room

Bigaglia

(c1676–1746)

Sonata II, G Major

Adagio

Allegro

Andante

Andante

Presto

Gasparini

(1661–1727)

Suonata Per spinetta divetta Per S. I., A minor

Anon

Sinfonia 2, C Major

Largo

Presto

Larghetto

Allegro

Gasparini

(1661–1727)

Toccata di spinetta Per Sig: Isabella del Sig

Vivaldi

(1678–1741)

Passacaglia (1998)

Barbara

(1930–1997)

Sonata per Flauto, F major

Andante

Allegro

Largo

Allegro

BIOGRAPHIES

Pierre Hamon

After teaching himself to play the recorder as a teenager, Pierre Hamon studied Mathematics and Physics in Amsterdam before studying with Walter Van Hauwe. His fascination with medieval music led to an interest in other medieval wind instruments such as bagpipe, paired flutes, other medieval wind instruments and their equivalents in traditional music across the world. In 1995 Hamon became a pupil of Hariprasad Chaurasia, with whom he studied Hindustani music and the bansuri flute at Rotterdam's Conservatory.

His perpetual search for fundamental gestures and sounds of humanity led him to exploring the fascinating area of Pre-Columbian flutes and civilizations and Native American traditions.

Many of his recorders have received critical acclaim. In 1994, he was invited as a teacher for the creation of the inaugural class of recorders in Conservatoire National Supérieur de Musique in France, and since then has been a teacher at the CNSMD of Lyon. He is regularly invited for Master classes by the main institutions of Early Music.

Hamon is the composer and director of the musical soundtrack of the animated feature film "PACHAMAMA" by Juan Antin, produced by Folivari Studios, nominated for the Césars 2019, and is now on Netflix.

Inês d'Avena

Inês d'Avena (Rio de Janeiro, 1983) is a recorder player, teacher and researcher, specializing in Neapolitan Baroque music. Inês is the artistic director of La Cicala and co-founder of New Collegium and AvenaRibeiro. She performs regularly as a soloist and in chamber and orchestral formations throughout Europe, Asia and her native Brazil, with ensembles such as the Amsterdam Baroque Orchestra. Inês has recorded for Passacaille, Challenge Classics, ORF Edition Alte Musik, Channel Classics, Ramée and Sony Classical. She has won solo and chamber music awards in 2010 (International Competition Prince Francesco Maria Ruspoli), 2011 (Premio Bonporti, performing with the duo AvenaRibeiro) and 2016 (Van Wassenauer Competition, performing with New Collegium). Inês holds a PhD in Music from Leiden University and bachelor's, master's and teaching diplomas from the Royal Conservatoire in The Hague, where, since 2012, she has been a Guest teacher and Research Supervisor for the Master Program, and where she is also currently ad interim Educational Coordinator of the Early Music Department. In 2015–16, Inês was a post-doctoral resident academic researcher at the Cini Foundation / Istituto Italiano Antonio Vivaldi in Venice.

Claudio Ribeiro

Claudio Ribeiro (São Paulo, 1976), based in the Netherlands since 2000, is a sought-after harpsichordist and conductor in a variety of orchestras and ensembles and a regular guest at the major concert venues and festivals in Europe, recording for labels as Ramée, Ricercar, Ambronay Éditions, ORF, Brilliant and Passacaille. Next to his activities as a duo with recorder player Inês d'Avena, Claudio is the co-founder and artistic director of baroque ensemble New Collegium and member of La Cicala and Radio Antiqua. He has won prizes as both soloist and chamber musician at the Rotary Prize for Young Instrumentalists (1999, soloist), Premio Bonporti (2011, duo AvenaRibeiro) and International Van Wassenauer Competition (2016, New Collegium & Radio Antiqua). Claudio holds bachelor's and master's degrees from the Royal Conservatoire in The Hague, having studied with Jacques Ogg, as well as a bachelor's degree in Conducting from the State University of Campinas, where he studied harpsichord with Edmundo Hora and conducting with Eduardo Navega and Henrique Gregory. Claudio works as a harpsichord teacher and coach at the School for Young Talent of the Royal Conservatoire The Hague since 2006, and receives regular invitations to teach in festivals in Brazil and Europe.

Professor Ashley Solomon

Combining a successful career across both theory and practice, Ashley Solomon is Head of Historical Performance at the Royal College of Music, having been appointed a professor in 1994. In 2014 he was awarded a Personal Chair and in July 2017 he was elected a Fellow of the Royal Academy of Music (FRAM). In 2019 he was also elected a Fellow of the Royal College of Music (FRCM). Since 2014 Ashley has been working closely with the Royal Collection Trust to curate musical performances in their Royal venues including Buckingham Palace (Queen's Gallery, Ballroom) at Windsor Castle and in the Queen's Chapel.

Active as a soloist and chamber musician Ashley is the director of Florilegium, and much of his time is spent working and performing with this ensemble that he co-founded in 1991. Since 2001 he has been its director. Florilegium have been recording with Channel Classics since 1993 and have to date made 35 recordings, many of which have garnered international awards. They have given over 1,250 performances over the years, eighty of these have been at London's Wigmore Hall. As a soloist, he has performed worldwide, including concertos in the Sydney Opera House, Esplanade (Singapore), Teatro Colon (Buenos Aires), Concertgebouw (Amsterdam), Konzerthaus (Vienna), Beethoven-Haus (Bonn), Handel-Haus (Halle) and Frick Collection (New York).

Since 2003 Ashley has been training vocalists and instrumentalists in Bolivia, working on the remarkable collection of music held in archives by the Moxos and Chiquitos Indians. He formed Arakaendar Bolivia Choir in 2005 and has directed them in concerts throughout North and South America, Europe and in the Far East and on their 3 cd recordings. In 2008 Ashley was the first European to receive the prestigious Bolivian Hans Roth Prize, given in recognition of the enormous assistance he has given to the Bolivian native Indians, their presence on the international stage and the promotion and preservation of this music.

Julien Feltrin

After Studying at the Conservatoire of Lille and at the Sorbonne University, Julien Feltrin was a student of Walter van Hauwe at the Conservatorium van Amsterdam and graduated with a solo diploma 'cum laude' in 2003. As well as contemporary, electro-acoustic, improvisation and non-western contemporary music studies, he has also studied chamber music with Bob van Asperen and orchestra conducting with Sam ten Velden.

For the celebration of Anthony Guilbert's works at the Queen Elisabeth Hall, Julien performed the recorder concerto with the Endymion Ensemble and was described

by *The Independent* as a 'remarkable performers and a fantastic ambassador of recorder contemporary music'.

In order to develop new repertoire and to explore the limits of recorder technique, Julien is constantly collaborating with composers from various background, including Nicolas Verin, Ryshard Osada, Michal Talma-Sutt, Andy Spicer and Ola Gryka. With the composer Nicolas Verin, Julien created Duo Alchemia to explore and research recorder acoustic possibilities linked with electronics. Julien Feltrin is a laureate of the Gaudeamus Amsterdam Competition, Penderecki Contemporary Music Competition in Krakow, and winner of the special prize for contemporary music at the Haverhill Sinfonia Competition. In 2014, Julien was invited by the Orchestre National de France to perform as a soloist for the inauguration of the new concert hall of Radio France.

Julien has been a recorder professor at the Royal College of Music since 2003 and developed the concert series Winds of Heaven which aims to explore the diversity of contemporary music for woodwind.

Maria Ayerza

María Martínez Ayerza was born in Cuenca, Spain, where she started her musical training. She graduated with distinction at the Conservatory of Seville in 2000 and moved to The Netherlands to continue her studies with Paul Leenhouts at the Amsterdam Conservatoire. She also studied Musicology at the University of Amsterdam, receiving her Master of Arts degree with distinction.

María is a member of The Royal Wind Music, where she is a member of the artistic management since 2010, AeroDynamic, an innovative trio of voice and two recorders, recorder quintet Seldom Sene and trio Audi Alteram (recorder, organ and historical bassoons). She also works with ensembles such as La Grande Chapelle and Ensemble Odyssee.

Besides teaching at the RCM, María is a coach at The Royal Wind Music Academy, a series of workshops on consort music for recorder students at the Amsterdam Conservatoire. She has also taught courses and masterclasses in The Netherlands, Spain, Portugal, Belgium, England and Australia.

Given her commitment to bring music to new audiences, María performs regularly for young children at nurseries, community centres and primary schools in cooperation with the Memorable Moments Foundation, Amsterdam. She is also the editor-in-chief of *Blokfluitist*, the only specialised recorder magazine published in Dutch, and co-initiator of the Open Recorder Days Amsterdam, a biennial four-day international festival and competition that will be held for the third time in October 2017.



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EUROPEAN HORIZONS: RCM AT THE
AUSTRIAN CULTURAL FORUM
Monday 2 March, 1.05pm

EUROPEAN HORIZONS: RCM AT THE AUSTRIAN CULTURAL FORUM

Monday 2 March, 1.05pm

Dobrinka Suite for solo viola 'Pirin' 6'

Tabakova

(b 1980)

* * *

Michael Kugel Prelude 'Ysaye' for solo viola 4'

(b 1946)

Vanessa Hristova viola

* * *

Britten Sonata for cello and piano in C, Op.65 16'

(1913–1976)

i Dialogo

iii Elegia

iv Marcia

Lavinia Rae cello | **Iain Clarke** piano

* * *

Dutilleux Sonata for piano 21'

(1916–2013)

i Allegro con moto

ii Lied

iii Choral et variations

Danilo Mascetti piano

Welcome to this performance at the Austrian Cultural Forum. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified.

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Vanessa Hristova

Vanessa Hristova started playing the viola at the age of five and studied at the National School of Arts Dobri Hristov in Varna, Bulgaria with Dilyana Tsvetanova Roumi Pertova. From a young age she has participated in numerous international competitions and festivals including Young Euro Classic, Varna Summer International Music Festival and Festival Academy Budapest whilst obtaining first prize at the XXII International Youth Music Competition in Dobrich. While studying at the National School of Arts, Vanessa was regularly recording for the Bulgarian National Radio and touring around Europe with her String Quartet. She has performed in Bulgaria, Poland, Greece, Hungary, Austria, Germany and Spain in venues such as the Royal Albert Hall, Royal Festival Hall, Konzerthaus Berlin, Cadogan Hall, and collaborated with artists and conductors such as Maxim Rysanov, Vasily Petrenko, Vladimir Jurowski, Johannes Meisl, Jose Gallardo and Svetlin Roussev. As an orchestral player she has performed as Principal Violist of the National School of Arts Varna Orchestra, Co-principal of Varna Opera Orchestra, Varna Chamber Orchestra, National Bulgarian Youth Orchestra, Varna Philharmonic, Camerata Orphica, Royal College of Music String Band.

Lavinia Rae

Lavinia is currently completing a Master of Performance degree at the RCM under the tutelage of Richard Lester. She is a Bachelor of Music graduate of the New Zealand School of Music, and was accepted at 16 as the top classical performance auditionee. Lavinia has been Principal Cello of the NZSO National Youth Orchestra, and a New Zealand Symphony Orchestra fellow in 2018. This same year Lavinia toured numerous times with the NZSO, and has freelanced with the Auckland Philharmonia Orchestra, and Orchestra Wellington. Lavinia will be performing in the esteemed Conway Hall this May with her RCM piano trio. She also successfully auditioned for the RCM Gateway artist development scheme with her duo; Duo Fantaisie, which exclusively offers external performance opportunities of a high prestige for the general public. Masterclasses she has performed in include for Leonard Elschenbroich, Wolfgang Emanuel Schmidt, Philippe Muller, Richard Aaron, and Hannah Roberts.

Iain Clarke

Iain was born on the Isle of Arran, Scotland, and is in first year on the Master of Performance course at the Royal College of Music in London. He gained his Bachelor's degree in 2019 from the Royal Conservatoire of Scotland (RCS) with First Class Honours where he studied with Jonathan Plowright and Heather Slade-Lipkin. Iain made his concerto debut aged 16 with the Junior RCS Symphony Orchestra playing Liszt's *Piano Concerto no 1* and his international recital debut in July 2019 at Kaunas Piano Fest in Lithuania. He has won 1st prize in the Moray Piano Competition and in 2015, Iain was awarded first prize in the National (UK and Ireland) final of the Rotary Young Musician. In 2018 he was awarded first prize

in the RCS's Dunbar Gerber chamber music competition and first in the Lamond Prize solo piano competition, and January 2019 saw him take second prize in the RCS Walcer Prize for Chopin piano solo. He has performed extensively across the UK in venues including Barbican Hall, Wigmore Hall, Usher Hall and Glasgow City Halls.

Danilo Mascetti

Danilo Mascetti is an Italian pianist and a Carne Trust Junior Fellow at the Royal College of Music of London. He is the winner of the second prize, best Baroque and best Classical prizes at the prestigious UNISA International Piano Competition 2020, South Africa. He is also part of the Talent Unlimited Scheme and a Live Music Now musician. He regularly performs as soloist all over Europe, with orchestras such as Pomeriggi Musicali, Thessaloniki State Orchestra and Symphonic State Orchestra of Craiova. In 2014 he performed in China and Japan, had debuts in London, Prague, Rome, Russia, USA and North Africa, with orchestras such as the West Bohemian Symphony Orchestra, Philharmonic Orchestra Hradec Králové, the Nova Amadeus orchestra, the NYCA Symphony Orchestra, performing for Kyoto International Music Students Festival, Aspect Foundation for Music and Arts, New York Concert Artists. During this last season he performs with orchestras such as ASF Orchestra and UniMilanoB Orchestra, Philharmonic Orchestra of Bacau and RCM Chamber Orchestra. He very recently debuted in Slovenia at the Presidential Palace for the current President B. Pahor, and debuted with the Johannesburg Philharmonic Orchestra in Pretoria. He studied with Vincenzo Balzani, Natalia Trull and Vsevolod Dvorkin, and he is currently student of Vanessa Latarche and Gordon Fergus – Thompson. Besides the most recent prizes, he gained international reputation becoming laureate of competitions such as Princesse Lalla Meryem, Gyorgios Thymisin, Pianotalents and E. Pezzoli. During his studies he was supported by C. Bechstein, the Ann Driver Trust, the Music Talks Award and the INPDAD Italian awards. Involved from an early age with his parents and his family in the care of foster children, Danilo Mascetti has worked since 2015 with non-profit organizations of Lombardy becoming co-founder and Artistic Director of Arte Solidale Festival; all the proceeds from this festival go to help minors in need.

The next concert at the Austrian Cultural Forum will be on Monday 16 March featuring works by Mahler, Ravel and Liszt.



RUSH HOUR CONCERT
Tuesday 3 March, 6pm
Grove Room



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Programme details correct at time of going to print.

RUSH HOUR CONCERT

Tuesday 3 March, 6pm

Grove Room

Mozart Clarinet Quintet in A major k 581 9'
(1756–1791) *i Allegro*

Samuel Chan clarinet | **Nattawat Luantampol** violin | **Ryan Yee** violin
Tiffany Cheng viola | **Supanee Sonchaiwanich** cello

* * *

Fauré La Bonne chanson 3'
(1845–1924) *iii La lune blanche luit dans les bois*

Jonathan MacPherson tenor | **Ryan Yee** violin | **Nattawat Luantampol** violin
Tiffany Cheng viola | **Supanee Sonchaiwanich** cello | **Yeo Zeng Ying** double bass
Zhenyi Xiang piano

* * *

Chopin Ballade no 4 in F minor op 52 11'
(1810–1849)

William Bolcom Bird Spirits for Piano 9'
(b 1938)

Xinyu Liang piano

* * *

Mussorgsky Pictures at an Exhibition 15'
(1839–1881) *vi Promenade*
 vii The Market at Limoges
 viii Catacombæ (Sepulcrum Romanum)
 Promenade, Lament (Con Mortuis in Lingua Mortua)
 ix The Hut on Fowls' Legs (Baba-Yaga)
 x The Great Gate of Kiev

Iain Clarke piano

RCM CHAMBER MUSIC: LUNCHTIME CONCERT

Wednesday 4 March, 1.05pm | Grove Room

Donaudy O del mio amato ben

Head Sweet Chance, That Led My Steps Abroad

Brahms Sonata for viola and piano no 1

JS Bach Toccata for keyboard in E minor BWV 914

Liszt Mephisto Waltz for piano no 1

Tickets free but required | RCM Box Office 020 7591 4314

www.rcm.ac.uk/events



LUNCHTIME CONCERT
Wednesday 4 March, 1.05pm
Grove Room



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LUNCHTIME CONCERT
Wednesday 4 March, 1.05pm
Grove Room

Donaudy (1879–1925)	O del mio amato ben	4'
Head (1900–1976)	Sweet Chance, That Led My Steps Abroad	3'

Hanfei Lu soprano | Xinyu Liang piano

* * *

Brahms (1833–1897)	Sonata for viola and piano no 1 in F minor op 120 <i>i Allegro appassionato</i> <i>ii Andante un poco adagio</i> <i>iii Allegretto grazioso</i> <i>iv Vivace</i>	21'
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Vanessa Hristova viola | Arthur Di Francesco piano

* * *

JS Bach (1685–1750)	Toccata in E minor BWV 914	8'
Liszt (1811–1886)	Mephisto Waltz no 1	11'

Nikita Burzanitsa piano

RCM CHAMBER MUSIC: LUNCHTIME CONCERT

Thursday 5 March, 1.05pm | West Parry Room

CPE Bach Trio Sonata for flute, violin & continuo in B flat major

Mozart In uomini, in soldati from *Così fan tutte* K588

Brahms Wie Melodien zieht es mir leise durch den Sinn

Bartok Romanian Folk Dances

Dyens Felicidade

Rachmaninoff Prelude for piano no. 16 in G major op 32

Scriabin Piano Sonata no 5 in F sharp major op 53

Tickets free but required | RCM Box Office 020 7591 4314

www.rcm.ac.uk/events

CONSORT 21

Thursday 5 March, 7pm
Recital Hall

CONSORT 21

Thursday 5 March, 7pm | Recital Hall

Nicholas Drey First Week Back

natural trumpet and electronics

Ben Munro Glacial River

violin, oboe, chamber organ, harpsichord and cello

Mixed Ensemble Mental Crevices

- i. solo tape
- ii. for two violins, cello and electronics

Frederic Rzewski Les Moutons de Panurge

chamber organ, trumpet, oboe, two violins and cello

Michael Finnissy Yso

trumpet, oboe, two violins, chamber organ and cello

Mixed Ensemble Mental Crevices

- iii. oboe and electronics
- iv. for two harpsichords and electronics

Michael Oliva sound design

Andres Villalobos oboe

Mia Plummer trumpet and natural trumpet

Polina Sosnina harpsichord and chamber organ

Gergely Toth-Vajna harpsichord

Rebecca Kohler-Baratto violin

Mari Minoda violin

Nicholas Drey cello



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LUNCHTIME CONCERT
Thursday 5 March, 1.05pm
West Parry Room



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LUNCHTIME CONCERT
Thursday 5 March, 1.05pm
West Parry Room

CPE Bach Trio Sonata for flute, violin & continuo in B flat major 7'
(1714–1788) *i Allegro*

Xuan Wong flute | Nattawat Luantampol violin | Nicole Lim piano

* * *

Mozart In uomini, in soldati from Così fan tutte K588 4'
(1756–1791)

Brahms Wie Melodien 3'
(1833–1897)

AnQi Shen soprano | Nicole Lim piano

* * *

Bartók Romanian Folk Dances 7'
(1881–1945) *i Joc cu băță*
 ii Brâul
 iii Pe loc
 iv Buciumeana
 v Poarga Românească
 vi Mărunțel

Leika Duo

George Robinson guitar | Maja Persson flute

* * *

Dyens Felicidade 5'
(1955–2016)

George Robinson guitar

* * *

Rachmaninov Prelude for piano no 16 in G major op 32 3'
(1873–1943)

Scriabin Piano Sonata no 5 in F sharp major op 53 12'
(1872–1915)

Aaron Kurz piano

RCM CHAMBER MUSIC: LUNCHTIME CONCERT

Tuesday 10 March, 1.05pm | West Parry Room

Quique Sinesi Cielo Abierto (Open Sky)

R Schumann Frauenliebe und leben op 42

Borne Fantaisie brillante (on themes from Bizet's Carmen)

Tickets free but required | RCM Box Office 020 7591 4314

www.rcm.ac.uk/events



RAVEL'S PIANO WORKS

Friday 6 March, 6pm

Amaryllis Fleming Concert Hall



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RAVEL'S PIANO WORKS

Friday 6 March, 6pm

Amaryllis Fleming Concert Hall

Ravel (1875–1937)	Ma Mère l'Oye <i>i Pavane de la Belle au bois dormant (Pavane of the Sleeping Beauty)</i> <i>ii Petit Poucet (Tom Thumb)</i> <i>iii Laideronnette, Impératrice des Pagodes (Laideronnette, Empress of the Pagodas)</i> <i>iv Les Entretiens de la Belle et de la Bête (Meetings of Beauty and the Beast)</i> <i>v Le jardin féérique (The Fairy Garden)</i>	15'
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Zhimiao Geng | Phoebe Liu

* * *

Pavane pour une infante défunte	6'
Une barque sur l'océan from Miroirs	8'

LiFei Weng

* * *

Alborada del Gracioso from Miroirs	7'
Nurry Lee	

* * *

Gaspard de la nuit	21'
<i>i Ondine</i>	
<i>ii Le Gibet</i>	
<i>iii Scarbo</i>	

Dominic Doutney

Ma Mère l'Oye

Cipa and Ida Godebski were great music lovers to whom Ravel was introduced in 1904 by the pianist Ricardo Viñes. Ravel once referred to the Godebskis as his 'adoptive family'; they went on group outings to concerts with Ravel's circle of artistic friends or spent evenings at one of their homes. Ravel dedicated his Sonatine for piano to the Godebskis, and in 1910 their children Mimi and Jean were the dedicatees of *Ma Mère l'Oye*. Mimi and Jean played the work for Ravel in private, though the public premiere was given in 1910 by two other children: the 11-year-old Jeanne Leleu, later a composer, and Geneviève Durony. Ravel tended to base his music on a specific model or style. Fairytales and enchantment were themes Ravel returned to again and again, and *Laideronnette* also taps into his fondness for exoticism, using the black notes of the piano to conjure up a Chinese empress. *Beauty and the Beast*, on the other hand, bears the imprint of two composers Ravel knew well: Beauty's waltz evokes a Satie-esque *Gymnopédie*, and the first notes of the Beast's theme are strikingly reminiscent of Debussy's *Prélude à l'après-midi d'un faune*. The Beast's theme moves into Beauty's treble register, signifying his transformation, and *Le jardin féerique* expresses in music just how deeply Ravel was touched by idealised visions of childhood.

Pavane pour une infante défunte

Pavane pour une infante défunte was written when Ravel was a student at the Paris Conservatoire and is dedicated to the Princesse de Polignac (née Winnaretta Singer, of the sewing machine dynasty), whose Paris salon Ravel attended. It was published in 1899 by Demets with a beautiful art nouveau cover and orchestrated in August 1909. The title is multiply evocative, though Ravel claimed he chose it purely because he liked the sound. The pavane is a Renaissance dance which, according to the 16th-century French dance historian Thoinot Arbeau, was generally danced by couples in a procession. Ravel's mention of an infanta locates the dance in the Spanish court, making this one of his many works which evoke an imaginary Spain. *Pavane pour une infante défunte* is essentially a theme with variations and a contrasting central section. The piece is reminiscent of Chabrier, an important influence on Ravel: in places it sounds like a slower version of Chabrier's *Idylle*. The piece was played at Marcel Proust's funeral in 1922, but Ravel did not approve of funereal-paced performances. Indeed, Charles Oulmont, who played the piano version to Ravel, reported in 1938 that the composer had reprimanded him for playing it too slowly: 'Watch out, young man, it's not a dead pavane for an infanta.'

Une barque sur l'océan

Alborada del gracioso from Miroirs

Ravel was no piano virtuoso, but instrumental virtuosity was always a great inspiration for him. And for the piano, his friend Ricardo Viñes, who he had known since they were students at the Paris Conservatoire, possessed a technique every bit as impressive as his moustache. *Une barque sur l'océan* and *Alborada del gracioso* are the third and fourth pieces in *Miroirs*, a suite of five pieces which Viñes premiered in 1906. The overall title *Miroirs* immediately suggests that the composer's aim was to reflect something in musical terms. For *Une barque sur l'océan*, Ravel does not so much paint a picture of a boat on the ocean as capture the sensation of its movement. The Spanish title *Alborada del gracioso* takes us back to a favourite source of inspiration for Ravel; perhaps the jester is from the same court as his deceased infanta? Its outer sections capture the strumming, castanet-driven excitement of Spanish rhythms, while the more reflective melodic central part is an alba (medieval dawn song) reimagined in the early 20th century. Each of the *Miroirs* was dedicated to a friend of Ravel's who, like him, was a member of the friendship group of musicians and artists known as the Apaches: *Une barque sur l'océan* is dedicated to Paul Sordes, and *Alborada del gracioso* to the music critic Michel-Dimitri Calvocoressi.

Gaspard de la nuit

The challenge Ravel set himself for *Gaspard de la nuit* was to compose something 'more difficult than Balakirev's *Islamey*.' Balakirev's notorious finger-twister prompted Ravel to explore the furthest reaches of piano technique, and his three-movement suite was premiered by Ricardo Viñes on 9 January 1909. In Viñes, Ravel had a friend and champion who was equal to any pianistic challenge he might set. The unusual title is derived from Aloysius Bertrand's 1836 collection of prose poems of the same title. Many credit Bertrand with the invention of the prose poem, a form brought to its heights later in that century by Baudelaire. Gaspard (Jasper in English) is, according to Persian mythology, the keeper of treasure; for Ravel's work, the suggestion is that he was the repository of nocturnal secrets. *Ondine* is a water sprite whose shimmering, evanescent music flits up and down the piano keyboard. She charmed Gaspard, but when he told her he loves a mortal woman she 'burst out laughing and disappeared in a white shower on my blue windows', while *Le Gibet* is a sunset vision of a hanged man swinging, with a tolling bell heard in the distance. *Scarbo* is a shape-shifting nocturnal evil goblin who is the subject of two of Bertrand's prose poems. In the first, *Scarbo* mumbles 'your shroud will be a spider's web and I'll bury the spider with you!' while the second concludes 'soon his body turned blue, as diaphanous as candle wax – and all of a sudden he vanished.' This is the movement that comes nearest to *Islamey* in technical challenge: Ravel said of *Scarbo* that he wanted to caricature romanticism, but that he perhaps ended up being seduced by it.

Zhimiao Geng

Zhimiao Geng is from Shenzhen and began to learn piano with Zhang Xinyuan in 2007. In 2009 she began her studies with conductor and pianist Chiu Yinghong. In 2011 she successfully performed her first concert recital. In 2016, she won the first prize in the National Golden Sunflower Cup Junior Piano Competition and in 2017, she won the Best Performance Award in the Kawai Asian Piano Competition. In the same year, she successfully performed a solo recital at the Shenzhen Concert Hall. The following year she played in the New Year concerts with Shenzhen Symphony Orchestra and BBC National Orchestra of Wales as a soloist. Zhimiao is currently studying at the Royal College of Music with Ilya Kondratiev.

Phoebe Liu

Phoebe started studying the piano when she was four years old and attended the Central Conservatory of Music Middle School from the age of nine. She studied piano with Xiaohan Wang, who is a contemporary Chinese pianist and Artistic Director of the Arthur Rubinstein International Youth Piano Competition. In 2010, Phoebe performed with Lang Lang in Wuhan, Hubei. She is currently a first year undergraduate at the Royal College of Music studying with Ilya Kondratiev. Phoebe is supported by the Queen Elizabeth, The Queen Mother Scholarship.

LiFei Weng

Born in China, LiFei Weng went to Shenzhen to start her musical training at the age of seven. She began studying piano with Galina Popova. At the age of 12, LiFei entered the Shenzhen Arts School, under the mentorship of Kang Yongze and Renaat Beheydt. The year after, she gave her first concerto performance with the Amadeus Chamber Orchestra with Chopin's Second Piano Concerto. In 2015, LiFei won the first prize at the Steinway and Sons Piano Competition in South China. In the same year, she received the first prize at the 19th Hong Kong-Asia Piano Open Competition, Shenzhen division. After completing her piano studies at the Shenzhen Arts School, LiFei Weng received a scholarship to continue her artistic development at Royal College of Music with Professor Vanessa Latarche for her bachelor's degree, supported by the Williams Mealings Scholar.

Nurry Lee

Nurry Lee is a South Korean pianist who began learning the piano at the age of six, taught by her mother. She gained her grade eight distinction on the piano and violin when she was eleven years old. Nurry studied at Wells Cathedral School, with a full scholarship and a specialist place to study with the Head of Keyboard there, John Byrne. While studying there, she won the concerto competition with the Shostakovich Piano Concerto no 1 in C minor, working with conductors Christopher Adey, Paul Denegrey and Dennis Simons. She has been invited to perform in many venues as a soloist and played in Bath Abbey, Colston Hall, and invited to play for the HRH The Countess of Wessex. As well as solo

work, she enjoys playing alongside other musicians and has taken part in many collaborations with orchestras, choirs, big bands and chamber music. She is a member of the piano trio, Trio Rouge, and has performed all around London. The trio has been selected to represent Royal College of Music in the Intercollegiate Piano Trio Competition and has also reached through to the semi-finals of the Royal Overseas League Competition. As a soloist, Nurry has performed in the UK, Europe, America, Asia and West Africa. She was in the final, and won the keyboard section of the Gregynog Young Musician of the Year, the RCM Concerto Competition and won first prize in many competitions including, Eisteddfod, Midsommer Festival, European Piano Teachers Association Competition, Rotary Competition and Longwell Green Competition. She is currently studying with Ian Jones at the Royal College of Music.

Dominic Doutney

Dominic Doutney is the current recipient of the Reinhold-Blüthner Scholarship. Last summer Dominic attended the Aspen Festival and School in Colorado, on a Polonsky Foundation Fellowship, having previously taken part in the piano masterclass programme at the Banff Centre in Canada thanks to the English-Speaking Union's Yehudi Menuhin Scholarship. He is a former joint-winner of the EPTA UK Piano Competition. In 2017, Dominic placed third in the Joan Chissell Schumann Prize, and in 2016, second at the Isidor Bajic Memorial Competition. Dominic represented the Royal College of Music in Stravinsky's Concerto for Piano and Wind Instruments with Martyn Brabbins and the RCM Symphony Orchestra. In October last year, Dominic performed Schumann's Piano Concerto in St John's Smith Square with the Young Musicians Symphony Orchestra, and in November, Beethoven's Piano Concerto no 5 with the Dorset Chamber Orchestra. In June 2019 he performed Brahms's Piano Concerto no 1 with the Leipziger Symphonieorchester at the Leipzig Gewandhaus, to critical acclaim.

RCM SYMPHONY ORCHESTRA: PAPPANO AND THE FRENCH GREATS

Sunday 8 March, 7pm | Amaryllis Fleming Concert Hall

Sir Antonio Pappano conductor

Eric Chan organ

RCM Symphony Orchestra

L Boulanger D'un matin de printemps

Ravel Une barque sur l'océan from Miroirs

Ravel Alborada del gracioso from Miroirs

Ravel Ma mère l'Oye

Saint-Saëns Symphony no 3 in C minor op 78

The Royal Opera's Music Director Sir Antonio Pappano leads the RCM Symphony Orchestra in a thrilling evening of French music, culminating in Saint-Saëns's Symphony no 3 to showcase the full range of the RCM's organ.

Tickets £10, £15 | RCM Box Office 020 7591 4314

www.rcm.ac.uk/events

RCM CHAMBER MUSIC: WOMEN OF THE RCM

Sunday 8 March, 4.30pm | Recital Hall

Dani Howard Shades

Hannah Kendall Vera

Dring Trio for flute, oboe and piano

Charlotte Bray Voyage

An afternoon concert featuring music by female composers who studied at the RCM. Experience Charlotte Bray's saxophone quartet, Voyage, which follows themes of migration and change, and takes inspiration from historical train journeys. RCM musicians also perform Dani Howard's Shades, a contemporary piece written for solo percussion and loop pedal.

Tickets free but required | RCM Box Office 020 7591 4314

www.rcm.ac.uk/events



RCM AT ST MARY ABBOTS
Friday 6 March, 1.05pm

RCM AT ST MARY ABBOTS

Friday 6 March, 1.05pm

Mendelssohn (1809–1847)	String Quartet in E flat major op 44 no 3 <i>i Allegro vivace</i> <i>ii Scherzo: Assai leggero vivace</i> <i>iii Adagio non troppo</i> <i>iv Molto allegro con fuoco</i>	34'
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Aeolian String Quartet

Sherry Shen violin | Mina Haghbin violin | Anastasia Sofina viola |
Ekaterina Solomennik cello

* * *

Haydn (1732–1809)	Keyboard Sonata in E flat major <i>i Allegro</i>	7'
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* * *

Rachmaninov (1873–1943)	Etudes-Tableaux op 39 <i>vi Allegro in A minor</i>	3'
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Rachael Lin piano

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

The Aeolian String Quartet

The Aeolian String Quartet consists of four instrumentalists from the Royal College of Music. Mina Cecile Hagbbin hails from Denmark and is in her second year of Master's degree studies. Mina has won several prestigious awards and scholarships, and has performed for Her Majesty Queen Margarethe II of Denmark. Sherry Shen comes from China, and has toured the Far East with the Chinese opera. She is currently completing her Master of Performance degree. Anastasia Sofina is an award-winning Russian violist who has participated in masterclasses with some of the leading international players, and is a regular performer at various concerts and festivals. Ekaterina Solomennik, also from Russia, holds a Master's degree from the Nizhny Novgorod State Conservatory, and is a recent graduate of the RCM with an Artist Diploma.

Rachael Lin

After being in demand for many years as répétiteur, associate artist and orchestral musician, the Sydney born and raised pianist Rachael Lin is continuing her professional development at the Royal College of Music in London. Showing promise from an early age through her studies with Natalia Sheludiakova at the Sydney Conservatorium of Music Rising Stars program, Rachael completed a Bachelor of Music graduating in 2014 with First Class Honours. She then took the unconventional route of training and working as a répétiteur at The Australian Ballet, receiving The Robert & Elizabeth Albert Fellowship in 2015-2016 which eventually led to a full-time contract with the company in 2017. In this multidisciplinary role, she has worked and performed in leading major venues in Australia, collaborating with leading arts figures. Always passionate about playing chamber music, Rachael has frequently participated in masterclasses, programs and festivals most recently AYO Chamber Players and the British Isles Music Festival, studying with esteemed musicians including Andreas Haefliger, Aquiles delle Vigne and Ian Brown. At the Inaugural Estivo Festival 2014, she was the only soloist selected to perform Mozart's Piano Concerto in D minor with the SCM Orchestra under Eduardo Diazmunoz in Mantova, Italy. In her recent return since to solo playing, Rachael is fortunate to have privately studied with Tamara-Anna Cislowska and the late Nikolai Evrov. Since September 2019, she is now learning with Caterina Grewe and Niel Immelman, studying a Masters of Performance with assistance from The Youth Music

The next Saint Mary Abbots concert will be on Friday 13 March featuring works by
Arensky Piano Trio no 1 in D minor op 32
Dvořák String Quartet in F major 'American' op 96



Junior Department
Choral Concert

Saturday 7 March 2020, 5.30pm
Holy Trinity Church, Prince Consort Road

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Latecomers will not be allowed into the auditorium until a suitable break in the programme. In the interests of safety, sitting or standing on the steps, gangways or floors is strictly prohibited. Thank you for your co-operation.



Sarah Burston, Genevieve Gee & James Davey *conductors*
David Smith & Christina Lawrie *piano*

Concert Girls' Choir

Mendelssohn (1809-1847)	He Watching Over Israel	3.5'
Peter Nardone (b.1965)	And They Shall Protect Thee	2.5'

Training Choir

Brackett/L'Estrange	Simple Gifts	2.5'
Howard Goodall (b.1958)	The Lord Is My Shepherd	2.5'
Trad/L'Estrange	Low Down On The Hoe-Down	5'

Treble Choir

Faure (1845-1924)	Messe Basse	10'
	Kyrie	
	Sanctus	
	Benedictus	
	Agnus Dei	

Friends Choral Society

Mozart (1756-1791)

Ave Verum Corpus

2.5'

Pourcel (1913-2000)

I Will Follow Him

3'

Concert Boys' Choir

Trad Spiritual/Pascoe

Steal Away

3'

Owen, Barlow, Orange, Donald

Rule The World

3'

Senior Choir

Shearing (1919-2011)

Songs and Sonnets

10'

Live With Me And Be My Love

Who Is Sylvia?

It Was A Lover And His Lass



Royal College of Music Junior Department, Prince Consort Road, London SW7 2BS

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Miranda Francis *Head of Junior Programmes*

Ben Storey *Assistant Head of Junior Programmes*

Gill Redfern *Administrator*

Connor Stanford *Administrative Coordinator*

John Mitchell *Performance Manager*

Concert Girls' Choir

Jasmine Adams, Livia Bayley, Natalie Bhak, Lucy Butlin, Katarina Calic, Flora Clapham, Gisela Chung-Halpern, Jinzi Feng-Huang, Lilah Forde, Emilia Gahan, Ella Gao, Juliet Gray, Sohee Han, Azumi Ishikawa, Lucy Javurek, Jennifer Jin, Katie Keen, Leona Kelly, Ola Kiezun, Isabella Mackie, Annabel Marshall, Annabella May-Francis, Magnolia Min, Anne-Mei Ong, Smera Sachin, Sophie Schofield, Lily Sebanakitta, Dimity Shorrock, Amber Sun, Mariya Vasilyeva, Mayle Velasco, Jaime Wong, Gabriella Zailer-Fletcher

Training Choir

Maylea Al-Hajji, Mae Amin, Jacob Bailey, Thomas Bailey, Aiden Bhak, Leon Bricht, Hewei Chen, Emily Elliott, Kiran Grover, Qixuan Han, Zixuan He, Taylor Lai, Zachary Lam, Jane Lee, Rundong Liu, Zerui Liu, Maximilian Marnham, Elijah McDonald, Lucia Rapisarda Okamoto, Emma Seymour, Lucas Tao, Isabel Woolf, Evelyn Yang, Ka Men Yau, Matthea Zhao

Treble Choir

Andrew Ah-Weng, Katherine Baker, Harjeet Baryan, Nye Bayley, Catherine Bennett, Saskia Carter, Jasmine Chatwin, Alina Chung-Halpern, Dara Daneshvar, Wenru Du, Jessica Elliott, Chuhe Fu, Lucas Gebrehwet, Miriam Grant, Orchid Harvey, Killian Hess, Vincent Ji, Diego Jurado Hoshino, Inez Karlsson, Jamaal Kashim, Anna Kennon, Finn Kjaergaard, Oscar Lamb, Tolga Mardin, Tristan McCardel, Samuel-Adisa McDonald, Eleanor McKenzie-Jones, Claudia Membery, Madeleine Murray, Tyrone Musngi, Stella Nathenson, Jingcheng Pan, Alex Pylypenko, Jameil Richards, Bronwen Roberts, Isaac Seiken, Bonnie Shaw, Isaac Skey, Ansh Soni, Alec Thurbin, Ziyang Wang, Boqing Wen, Jacqueline Yang, Victoria Young, Jacky Zhang, Chloe Zhou

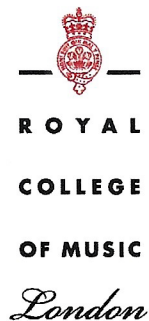
Concert Boys' Choir

Sassan Bhanji, Luke Boulton, Jude Carter, Archie Chettleburgh, Lucas Cunha, Tuna Dyonmez, Lachlan Edwards, Noah Hall, Daniel Harrod, Louis Horsman Carpenter, Nathaniel Johnny, En Kang, Moxuan Liu, Wylan Man, Theodore Moran, John Pedersen, Vivek Dinesh Ramanan, Nathan Wong, Ivan Yurchenko, Haolin Zhao

Senior Choir

Risha Alimchandani, Enya Barber, Annabella Carver, Niamh Connellani, Xenia Edwards, Isabella Flynn, Ro Frederick, AmyJo Gilbert, Maddy Gough, Riya Hamie, Antonia Holloway, Monet Kaneko, Anna Leary, Almida Lile, Chloe Ling, Louise Martin, Emily Mason, Ana Neves, Ai Niimura, Isabel Nunn, Aseye Olympio, Emilie Pelling, Sarah Perry, Safiye Sahin, Hannah Sutton, Aimee Taranni, Djomi Tsate, Carys Underwood

Ross Ah-Weng, Jordan Ashman, Freddie Ball, Guy Barwell, Harry Bennett, George Campbell, Sebastian Carpenter, Aidan Choi, James Dew, George Garnett, Isaac Harari, Jack Kobus, Jonathan Lovatt, Ismail Mardin, Jack Marley, Leonard Nucinkis, Tristan Ramjohn, George Richardson-Jones, Simon Skovgaard, Ignacy Stefanowicz, Samuel Stutterheim, Moritz Wagner, Sebastian Williams, Alexander Wong



Junior Department Performers Platform

Hilary Sturt *specialist tutor*
Waiyin Lee *piano*

Saturday 7 March 2020, 3pm
West Parry Room

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Performers' Platform is a performance practice workshop providing students with the opportunity to present solo or ensemble works before an informal audience and with tutorial guidance on performance practice.



- 3.00 Inga de Vegvar *piano* (pupil of Natasa Lipovsek)
Arne Piano Sonata no1 in F Major *i Andante*
- 3.10 Belinda Mendez Da Costa *trombone* (pupil of Ruth Molins)
Bach Sarabande from Suite no 3 in D
- 3.20 Anna Kennon *trombone* (pupil of Ruth Molins)
Greenwood The Acrobat
- 3.30 Jamaal Kashim *harp* (pupil of Daphne Boden)
Dussek Sonata in C Minor op2
- 3.40 Piano Trio (Yoko Ono *tutor*)
Leano Kelly *piano* Finn Kjaergaard *violin* Tyrone Musngi *cello*
Malcom Arnold Piano Trio op54 *i Allegro con fuoco*
- 3.50 Carys Underwood *cello* (pupil of Michal Kaznowski)
Bruch Canzone

- 4.00 Theo Elwes *violin* (pupil of Viktoria Grigoreva)
Ravel Violin Sonata no 2 in G Major ii *Blues moderato*
- 4.10 Ka Men Yau *piano* (pupil of Natasa Lipovsek)
Prokofiev Prelude in C Major op12 no7
- 4.20 Lachlan Edwards *violin* (pupil of Mark Messenger)
Bruch Violin Concerto no1 in G minor op26 ii *Adagio*
- 4.30 Berniya Hamie *piano* (pupil of Konstantin Lapshin)
Chopin Ballade no4 in F minor
- 4.40 Ella Gao *violin* (pupil of Alix Lagasse)
Wieniawski Two Mazurkas op19 i *Obertass*
- 4.50 Laura Fletcher *horn* (pupil of Susan Dent)
Mozart's Horn Concerto no3 in E Flat K447 i *Allegro*



Royal College of Music Junior Department,
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Miranda Francis *Head of Junior Programmes*
Ben Storey *Assistant Head of Junior Programmes*
Gill Redfern *Administrator* Connor Stanford *Administrative Coordinator*
John Mitchell *Performance Manager*

PRE-CONCERT RECITAL
Sunday 8 March, 5.30pm
Conway Hall

L Boulanger (1893–1918)	Deux Morceaux for violin and piano <i>i Nocturne</i> <i>ii Cortège</i> * * *	5'
Ravel (1875–1937)	Sonata for violin & piano no 1 in A minor * * *	14'
L Boulanger (1893–1918)	D'un matin de printemps Carolina Blaskovic violin Danilo Mascetti piano	5'

Danilo Mascetti is an Italian pianist and the Carne Trust Junior Fellow at the Royal College of Music of London. He is the winner of the second prize, best Baroque and best Classical prizes at the prestigious UNISA International Piano Competition 2020, South Africa. He is also part of the Talent Unlimited Scheme and a Live Music Now musician. He regularly performs as soloist all over Europe, with orchestras such as Pomeriggi Musicali, Thessaloniki State Orchestra and Symphonic State Orchestra of Craiova. In 2014 he performed in China and Japan, had debuts in London, Prague, Rome, Russia, USA and North Africa, with orchestras such as the West Bohemian Symphony Orchestra, Philharmonic Orchestra Hradec Králové, the Nova Amadeus orchestra, the NYCA Symphony Orchestra, performing for Kyoto International Music Students Festival, Aspect Foundation for Music and Arts, New York Concert Artists. During this last season he performs with orchestras such as ASF Orchestra and UniMilanoB Orchestra, Philharmonic Orchestra of Bacau and RCM Chamber Orchestra. He very recently debuted in Slovenia at the Presidential Palace for the current President B. Pahor, and debuted with the Johannesburg Philharmonic Orchestra in Pretoria. He studied with Vincenzo Balzani, Natalia Trull and Vsevolod Dvorkin, and he is currently student of Vanessa Latarche and Gordon Fergus – Thompson. Besides the most recent prizes, he gained international reputation becoming laureate of competitions such as Princesse Lalla Meryem, Giorgios Thymisin, Pianotalents and E. Pezzoli. During his studies he was supported by C. Bechstein, the Ann Driver Trust, the Music Talks Award and the INPDAD Italian awards. Involved from an early age with his parents and his family in the care of foster children, Danilo Mascetti has worked since 2015 with non-profit organizations of Lombardy becoming co-founder and Artistic Director of Arte Solidale Festival; all the proceeds from this festival go to help minors in need.

Carolina Blaskovic

Violinist Carolina Blaskovic was born into a musical family. She is currently studying for Master of Music degree at the Royal College of Music with Mark Messenger, Emily Sun and Alexander Gilman and is supported by The Frankopan Fund, The Albert Cooper Music Charitable Trust, The Zetland Foundation and The Hockerill Foundation. As a soloist, she maintains a busy performing schedule with the upcoming performances at recognised venues such as Pushkin House and Italian Cultural Institute. She has recently performed at venues including the Regent Hall, V&A Museum, Carnegie Hall - Weill Recital Hall, The Grand Concert Hall in Hanoi, Routh Hall, Apsley House, Charlton House and NPL Musical Society. She has been a prize-winner on international competitions, including the first prize at the American Protégé Competition. Carolina plays on a Collin-Mezin violin kindly loaned by the Harrison-Frank Family Foundation.

RCM MUSICIANS PRESENT!
CONCERT 1
Sunday 8 March
Inner Parry Room

Anna Thorvaldsdottir Trajectories 15'
(b 1977)

Mikaela Livadiotis piano

* * *

Rotem Sherman Three Wishes 5'
(b 1987)

Ellen Drewe Asplenium Ruta Muralis/Muraria 7'
(b 1997)

Eumelia Trio

Auguste Janonyte violin | Abigail Lorimier cello | Mikaela Livadiotis piano

RCM MUSICIANS PRESENT!
CONCERT 2
Sunday 8 March
Inner Parry Room



A Mahler	Fünf Lieder	14'
(1879–1964)	<i>i Die stille Stadt</i>	
	<i>ii In meines Vaters Garten</i>	
	<i>iii Laue Sommernacht</i>	
	<i>iv Bei Dir ist es Traut</i>	
	<i>v Ich wandle unter Blumen</i>	

* * *

Errollyn Wallen	About Here	4'
(b 1958)	My Feet May Take a Little While	4'

* * *

Chaminade	L'Été (Ah! Chantez, chantez!)	3'
(1857–1944)		

Esme Bronwen-Smith mezzo-soprano | **Avishka Edirisinghe** piano



ROYAL
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RCM MUSICIANS PRESENT!
CONCERT 3
Sunday 8 March, 1.10pm
Inner Parry Room

Laura Five Impressions
Snowden
(b 1989)

13'

Coco Inman violin | Hope Cramsie guitar

RCM MUSICIANS PRESENT!
CONCERT 4
Sunday 8 March
Inner Parry Room

Leonarda (1620–1704)	Sonata Duodecima <i>i Adagio</i> <i>ii Allegro e presto</i> <i>iii Adagio - Vivace e largo</i> <i>iv Aria Allegro</i> <i>v Gigue – Veloce</i>	9'
* * *		
Élisabeth Jacquet de La Guerre (1665–1729)	Sonata for violin & continuo no 6 in A major <i>i Allemande</i> <i>ii Presto</i> <i>iii Adagio</i> <i>iv Lent</i> <i>v Aria</i> <i>vi Adagio</i> <i>vii Presto</i> <i>viii Aria</i>	17'

Natascha Pichler violin | Apolline Khou harpsichord

RCM MUSICIANS PRESENT!
CONCERT 5
Sunday 8 March
Inner Parry Room

Mendelssohn-Hensel (1805–1847)	An Suleika	2'
	* * *	
C Schumann (1810–1856)	Die Stille Lotosblume	3'
	* * *	
Beach (1867–1944)	Three Shakespeare Songs op 37	6'
	* * *	
Viardot (1821–1910)	Fleur desséchée	3'
	* * *	
Lehmann (1862–1918)	There Are Fairies at the Bottom of the Garden	3'

Grace O'Malley soprano | Shile Liu piano

RCM STUDENTS MUSICIANS PRESENT!
CONCERT 6
Sunday 8 March
Inner Parry Room

R Clarke (1886–1979)	Passacaglia on an Old English Tune	5'
* * *		
Smyth (1858–1944)	Sonata for cello & piano in A minor op 5	13'
Hattie Butterworth cello Elizabeth Lin piano		



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RCM MUSICIANS PRESENT!
CONCERT 7
Sunday 8 March
Inner Parry Room

Hoover (1937–2018)	Trio for flutes	8'
	* * *	
Paradis (1759–1824)	Sicilienne	3'
	* * *	
Amy Bryce (b 1995)	Carmen Fantasy for three flutes and piano	13'

The Eos Collective

Octavia Lamb flute | Toni Berg flute | Sarah Parkes Bowen flute |
Fionnuala Ward piano

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RCM SYMPHONY ORCHESTRA:
PAPPANO AND THE FRENCH GREATS

Sunday 8 March 2020

7pm | Amaryllis Fleming Concert Hall

Sir Antonio Pappano conductor

Eric Chan organ

RCM Symphony Orchestra

 MORE
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MORE MUSIC CONCERT SERIES FOR THE FUTURE OF MUSIC

Welcome to our More Music Concert Series, in support of the More Music: Reimagining the Royal College of Music Campaign. Each concert in this exciting series celebrates some of the Royal College of Music's (RCM) most exceptional talent and offers you, the audience, a little bit more.

Hear the first two movements of Dvořák's *Terzetto* op 74 in a pre-concert performance taking place in the new RCM Café.

Our More Music Campaign will deliver much-needed new performance spaces, additional scholarships and improved accessibility. If you would like to support the next chapter of RCM history with a donation to the More Music Campaign, you can complete a donation form, available from our Front-of-House staff, make a gift at www.rcm.ac.uk/donate or use the contactless donation points in our new entrance. Every gift of every size resonates. Your support will help pave the way for more music.

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Thank you for your continued support of the Royal College of Music. We hope you enjoy this evening's performance and look forward to welcoming you to another event soon.



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RCM SYMPHONY ORCHESTRA: PAPPANO AND THE FRENCH GREATS

Sunday 8 March 2020, 7pm | Amaryllis Fleming Concert Hall

Sir Antonio Pappano conductor

Eric Chan organ

RCM Symphony Orchestra

L Boulanger (1893–1918)	D'un matin de printemps	(5')
Ravel (1875–1937)	Une barque sur l'océan from Miroirs	(7')
Ravel	Alborada del gracioso from Miroirs	(8')
Ravel	Ma mère l'Oye	(16')
	i Pavane de la Belle au bois dormant (Pavane of the Sleeping Beauty)	
	ii Petit Poucet (Tom Thumb)	
	iii Laideronnette, Impératrice des Pagodes (Laideronnette, Empress of the Pagodas)	
	iv Les Entretiens de la Belle et de la Bête (Meetings of Beauty and the Beast)	
	v Le jardin féerique (The fairy garden)	

INTERVAL

Saint-Saëns (1835–1921)	Symphony no 3 in C minor op 78	(36')
	i Adagio – Allegro moderato – Poco adagio	
	ii Allegro moderato – Presto – Maestoso – Allegro	



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Programme details correct at time of going to print.

L Boulanger *D'un matin de printemps*

Many of Lili Boulanger's instrumental works exist in different arrangements for various instrumental formations, a practice no doubt encouraged by her publisher, Ricordi, to ensure the widest possible market for her works. *D'un matin de printemps* ('Of a Spring Morning') was published in versions for flute and piano, violin and piano, piano trio and for large orchestra.

The acidulous unresolved dissonances of its opening suggest Boulanger would have been at home alongside her young composer contemporaries of Les Six (Auric, Durey, Honegger, Milhaud, Poulenc and Tailleferre), who were reinvigorating classical music with insolent and insouciant twists. Even the immediate repetition of part of the theme a semitone higher is something that became a fingerprint of Poulenc. The opening theme is playfully tossed from one instrument to another and returns in varied and much louder form at the end of the piece, after a contrasting, quieter and harmonically meandering central section and a series of false reprises. *D'un matin de printemps* is an ebullient and fun piece that never for a second evokes its composer's real-life situation with a terminal illness; it was the last work she completed in her own hand before her death at the age of 24.

Ravel *Une barque sur l'océan* from *Miroirs*
Alborada del gracioso from *Miroirs*

Une barque sur l'océan and *Alborada del gracioso* are the third and fourth pieces in Ravel's five-movement piano suite *Miroirs* and the only two that he orchestrated. These orchestral versions were made in different periods and for different purposes. *Une barque sur l'océan* was orchestrated soon after the composer wrote the original version. It was premiered on 3 February 1907 and was described by the critic Gaston Carraud as 'like a succession of colours imposed on a drawing barely sketched.' Ravel must have been discouraged by the reception, because he withdrew this version and it was not performed again in this form in his lifetime, but the ever-mobile orchestration captures the sensation of a boat tossed by the ocean just as effectively as the piano version.

Alborada del gracioso, on the other hand, was created for a Serge Diaghilev ballet project, *Les jardins d'Aranjuez* (The Gardens of Aranjuez) alongside Fauré's *Pavane* and Ravel's orchestration of Chabrier's *Menuet pompeux*. This composite work was premiered at the Alhambra – that is, the Alhambra Theatre in London's Leicester Square – on 18 July 1919. Ravel transforms the pianist's virtuosity into something equally challenging, especially for the triple-tonguing trumpet and flute, and subdivides the strings into as many as 24 parts.

Ravel | Ma mère l'Oye

Cipa and Ida Godebski were great music lovers to whom Ravel was introduced in 1904 by the pianist Ricardo Viñes. Ravel once referred to the Godebskis as his 'adoptive family'; they went on group outings to concerts with Ravel's circle of artistic friends or spent evenings at one of their homes. Ravel dedicated his Sonatine for piano to the Godebskis, and in 1910 their children Mimi and Jean were the dedicatees of *Ma mère l'Oye*. Mimi and Jean played the work for Ravel in private, though the public premiere was given in 1910 by two other children: the 11-year-old Jeanne Leleu, later a composer, and Geneviève Durony. The following year, Ravel orchestrated the work, and he also expanded it into a ballet for which he wrote the scenario.

Ravel tended to base his music on a specific model or style. Fairytales and enchantment were themes Ravel returned to again and again, and *Laideronnette* also taps into his fondness for exoticism, using the pentatonic mode (black notes of the piano) to conjure up a Chinese empress. *Beauty and the Beast*, on the other hand, bears the imprint of two composers Ravel knew well: Beauty's waltz evokes a Satie-esque *Gymnopédie*, and the Beast's theme is strikingly reminiscent of the main theme of Debussy's *Prélude à l'après-midi d'un faune*, here transposed to the contrabassoon. The Beast's theme moves into Beauty's treble register, signifying his transformation into a Prince Charming. *Le jardin féerique* ends the suite in enchanted mood, a tender string chorale enhanced with woodwind and celesta that builds up to a thrilling climax. This musical fairy garden seems to express just how deeply Ravel was touched by idealised visions of childhood.

Saint-Saëns Symphony no 3 in C minor op 78

Composed in 1886, Saint-Saëns' Symphony no 3 was commissioned by the Royal Philharmonic Society and premiered in St James's Hall, London on 19 May that year, conducted by the composer. Saint-Saëns referred to the work as a 'symphonie avec orgue' ('with organ'), but only two sections of the work include the instrument. Its typically inventive orchestration also includes a piano.

Liszt was perhaps the most significant influence on Saint-Saëns' orchestral music, particularly his use of thematic material that is transformed over the course of a piece, creating variety out of a unified conception. Liszt died just over two months after the premiere of the Organ Symphony and Saint-Saëns then decided to dedicate the work to his memory.

The form of this symphony is unusual, as Saint-Saëns divided it into two movements which are themselves multi-sectional. A slow introduction precedes the restless first movement, and the organ heralds a concluding slow section. The second movement opens with lively material for strings, and again Saint-Saëns uses keyboard instruments to signal a change of tempo and mood, first piano duet, then the organ. The main theme of this second movement, first heard on the organ, shows Saint-Saëns' gift for a memorable melody, so memorable that it has been used in films including *Babe* and in the 1978 pop song *If I Had Words* by Scott Fitzgerald and Yvonne Keeley (I guarantee that anyone who remembers it will silently sing the words 'If I had words to make a day for you' when this theme appears). The work ends triumphantly; as in Beethoven's Fifth Symphony, the work's opening uncertainty of C minor is transformed into C major at the conclusion.

© Caroline Potter

Sir Antonio Pappano

One of today's most sought-after conductors, Sir Antonio Pappano has been Music Director of the Royal Opera House Covent Garden since 2002, and Music Director of the Orchestra dell'Accademia Nazionale di Santa Cecilia in Rome since 2005. Pappano was appointed Music Director of Oslo's Den Norske Opera in 1990, and from 1992 to 2002 served as Music Director of the Théâtre Royal de la Monnaie in Brussels. From 1997 to 1999 he was Principal Guest Conductor of the Israel Philharmonic Orchestra.

Pappano is in demand as an opera conductor at the highest international level, including with the Metropolitan Opera, the state operas of Vienna and Berlin, and the Teatro alla Scala. His repertoire at the ROH includes *Ariadne auf Naxos*, *La Bohème* and Turnage's *Anna Nicole*. Highlights of the 2019/20 season include revivals of *Otello*, *Tosca* and *Madama Butterfly*.

Pappano has appeared as a guest conductor with the Berlin, Vienna, New York and Munich philharmonic orchestras, the Royal Concertgebouw Orchestra, the Chicago and Boston symphonies and the Orchestre de Paris. He maintains strong relationships with the London Symphony Orchestra and Chamber Orchestra of Europe.

Pappano has been an exclusive recording artist for Warner Classics (formerly EMI Classics) since 1995, and his includes operas *Don Carlo*, *Guillaume Tell*, *Tristan und Isolde*, and most recently *Aida*. His orchestral recordings with the Accademia Nazionale di Santa Cecilia include Rachmaninov's second symphony, Mahler's sixth symphony and Britten's *War Requiem*. Numerous productions from the Royal Opera House have been released on DVD. His recordings have received extensive accolades including Classical BRIT, ECHO Klassik, BBC Music Magazine and Gramophone awards. As a pianist, Antonio Pappano appears as an accompanist with some of the most celebrated singers.

Pappano's awards and honours include Gramophone's Artist of the Year in 2000, the Olivier Award for Outstanding Achievement in Opera 2003 and the Royal Philharmonic Society Music Award 2004. In 2012 he was created a Cavaliere di Gran Croce of the Republic of Italy, and a Knight of the British Empire for his services to music, and in 2015 he was named the 100th recipient of the Royal Philharmonic Society's Gold Medal. This year Pappano was awarded an HonDMus from the Royal College of Music, conferred on him by HRH The Prince of Wales.

Eric Chan

Born in Hong Kong, Eric Chan was taught the piano and violin from the age of four. Whilst a pupil at Ratcliffe College, he studied organ with Edward McCall, and gave recitals throughout the country. He was invited by the Leicestershire Schools Symphony Orchestra to play at the Last Night of the School Proms 2014 at the Royal Albert Hall as an organist, and was subsequently interviewed by Leicester Mercury. Eric graduated with first class from the Bachelor of Music program at the Royal College of Music and received the Harold Darke Memorial Prize for Organ. He was taught by David Graham and Andy Dewar on the organ and Kathron Sturrock on the piano. He also studied organ improvisation with Sophie-Véronique Cauchefeur-Choplin. He is pursuing his postgraduate studies at the Royal College of Music as a John Birch Scholar, supported by the Peter Wiles Scholarship from the Royal College of Organists. Eric currently holds the position of Director of Music at the Catholic church of Our Lady of Perpetual Help, Fulham.

RCM Symphony Orchestra

The Royal College of Music Symphony Orchestra plays with conductors and musicians of the highest international stature, and is frequently invited to perform in prestigious venues across London and beyond. The orchestra also performs regularly at its home in South Kensington, and its concerts are broadcast live to an international audience via the RCM website. Equally at home in classical, romantic and contemporary repertoire, the RCM Symphony Orchestra enjoys close relationships with some of the world's most celebrated conductors, including Bernard Haitink, Vladimir Jurowski, Vladimir Ashkenazy, John Wilson and Jac van Steen. Their willingness to return is evidence of the consistently high standards of playing that the RCM orchestral musicians achieve.

The members of the RCM Symphony Orchestra are some of the world's very best young instrumentalists. They have chosen to study at the RCM because of its unrivalled blend of superlative teaching, extensive performance opportunities, and close connections with the orchestral profession. In addition to the many professors who are active professional instrumentalists, the RCM participates in side-by-side and other experience schemes with, amongst others, the BBC Symphony Orchestra, the London Symphony Orchestra, the Orchestra of English National Opera, the Philharmonia, the Royal Philharmonic Orchestra and the Chamber Orchestra of Europe. This enables students to experience professional conditions and achieve professional standards before they graduate. The RCM's long tradition of high-quality orchestral training has launched the careers of many distinguished orchestral players over several decades.

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 800 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. A further development is the growing schedule of live-streamed concerts and masterclasses which can be viewed on www.rcm.ac.uk.

Violin I

Haim Choi
Zachary Spontak
Maxime Morise
Anais Boyadjieva
Eliza Scott
Hern Yeow Yee
Maxence Bretel
Annie Pham
Alex Collins
Iryna Glyebova
Tom Grundy
Ariane Plantive
Aleksandra Bednarczyk
Seda Margarjan
Ricardo Brown Roger
Emilia Wieczorkowska

Violin II

Richard Thomas
Coco Inman
Birgit Born
Alvin Chan
Ugo Clement
Shoshanah Sievers
Alice Apreda Howell
Karolina Sutt
Mina Haghbini
Sophie Leung
Sinni Ricci
Sally Lee
Mirjam Bartol
Chenmei Jiang

Viola

Connie Pharoah
Ana Dunne Sequi
Kinga Wojdalska
Sergio Insuasti
Tiffany Cheng
Charis Morgan
Clem Pickering
Kuba Was
Anastasia Sofia
Elin Parry

Cello

Silvestrs Kalnins
Meera Raja
Tamaki Sugimoto
Niki Moosavi
Max Calver
Olivia Chuang
Supanee Sonchaiwanich
Johannes Bogaert
Abigail Lorimier
Clare Juan

Bass

Peter Farthing
Dan Tancredi
Dan Laurie
Phoebe Clarke
Yeo Zeng Ying
Will Duerden
Mark Lipski
Clare Larkman

Flute

Amy Gillen
Ida Li
Marco Leung (pic)

Oboe

David Hedley
Sarah Bence
Henrietta Cooke (cor)

Clarinet

Meline Le Calvez
Anna Webster
Josh Pyman (bass)

Bassoon

Petr Sedlak
Fran Warren
Zac Moxon (contra)

Horn

Kristina Yumerska
Alexander Boukikov
Emma Edwards
Bertille Cascio

Trumpet

Thomas Fountain
Emily Bristow
Christopher Bowman

Trombone

Nicolas Kent
Gemma Riley
Thomas Williams (bass)

Tuba

Grady Hassan

Timpani

Heledd Gwynant

Percussion

Alex Temple-Heald
Cindy Cheng
Simone Herbert-Moores
Max Heaton
Paula O'Malley
Felix Broden

Celeste

Iain Clarke

Piano

Irena Radic
Iain Clarke

Harp

Llywelyn Jones
Henriette Poos

Personnel correct at the time of going to print.

Italics denote section principals.

The RCM would like to thank the following orchestra coaches:

Gaby Lester (violin)
Linda Kidwell (viola)
Timothy Walden (cello)
Enno Senft (bass)
Timothy Lines & Gaby Lester (tutti strings)
Simon Channing (woodwind)
Hugh Seenan (brass)
Frank Zielhorst (tutti wind, brass & percussion)
Timothy Lines (tutti)

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Song Plus Recital International Women's Day

6.00pm | Sunday 8 March 2020
Inner Parry Room

Singers

James Atkinson
Leilani Louise Barratt
Alice Ruxandra Bell
Nicole Burke
Hugh Cutting
Emilia Utter Mangsbo

Pianists

Brian Hughes
George Ireland
Mengqiao Liu
Ana Manastireanu



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Programme details correct at time of going to print.

Song Plus: International Womens Day

6.00pm | Sunday 8 March 2020 | Inner Parry Room

Libby Larsen	The Ant and the Grasshopper
Libby Larsen	Clinging
Libby Larsen	Travelling
Roxanna Panufnik	Sweet Love Remember'd
Rhian Samuel	The Signpost
Rhian Samuel	In Memoriam
Emilia Utter Mangsbo	Limits
Emilia Utter Mangsbo	Stilla Morgon
Cheryl Frances-Hoad	The Pros and the Cons
Deirdrie Gribbin	On a Rainy Night to a Friend in the North
Deirdrie Gribbin	A Night-Mooring on the River
Alison Bauld	Banquo's Buried
Betty Roe	To God
Cheryl Frances-Hoad	Rubbish at Adultery

The Ant and the Grasshopper "Since you could sing all summer you may dance all winter," said the ant.

Libby Larsen (b.1950)

Text by Jeanne Shepard (1933-2016)

And that was the end of the fable.

But in truth, the ant, so busy collecting and hoarding,

never saw autumn's gift of gold

and now in the long, cold winter

with his cupboard full, he wonders, though he would never admit it,
why he still hungers.

Clinging

Libby Larsen (b.1950)

Text by Jeanne Shepard (1933-2016)

The first one sailed away

in a mist long ago

disappeared when I was young

unable to say goodbye.

The other stayed in view half way out to sea,

lost without a rudder

sank at last.

The one I feel pushing

away from shore today,

already remote, enveloped in a private fog, I try to reach

not even aware that I cling

till I feel raw pain in my hand.

Travelling

Libby Larsen (b.1950)

Text by Jeanne Shepard (1933-2016)

This is a road much travelled
yet I seem to walk alone.
No alternate route, no detour,
no turning back.
I feel the dread and pleasure
not knowing whether I'll find
a peaceful, leisurely lane
or steep crags of pain and frustration.
Riding the outbound track
I never thought the train
heading for the terminal
would be for me.

Now I know it is.

It travels north.
The sun has set and twilight
spreads across the land.
Tree shadows stretch
on moon-white grass.

I enjoy the ride
and hope the train is running late,
the final stop still far away,
and when we arrive
in the new morning light
we'll have no luggage, and a welcome
such as we have never known
will await us there.

Sweet Love Remember'd | Sonnet 29

Roxanna Panufnik (b.1968)

Text by William Shakespeare (1564-1616)

When in disgrace with fortune and men's eyes
I all alone beweep my outcast state,
And trouble deaf heaven with my bootless cries,
And look upon myself, and curse my fate,
Wishing me like to one more rich in hope,
Featured like him, like him with friends possessed,
Desiring this man's art, and that man's scope,
With what I most enjoy contented least;
Yet in these thoughts my self almost despising,
Haply I think on thee, and then my state,
Like to the lark at break of day arising
From sullen earth, sings hymns at heaven's gate;
For thy sweet love remembered such wealth brings
That then I scorn to change my state with Kings.

The Signpost

Rhian Samuel (b.1944)

Text by Charles Hamilton Sorley (1895-1915)

Saints have adored the lofty soul of you.
Poets have whitened at your high renown.
We stand among the many millions who
Do hourly wait to pass your pathway down.
You, so familiar, once were strange: we tried
To live as of your presence unaware.
But now in every road on every side
We see your straight and steadfast signpost there.

I think it like that signpost in my land
Hoary and tall, which pointed me to go
Upward, into the hills, on the right hand,
Where the mists swim and the winds shriek and blow,
A homeless land and friendless, but a land
I did not know and that I wished to know.

In Memoriam

Rhian Samuel (b. 1944)

Text by Charles Hamilton Sorley (1895-1915)

There is no fitter end than this.
No need is now to yearn nor sigh.
We know the glory that is his,
A glory that can never die.
Surely we knew it long before,
Knew all along that he was made
For a swift radiant morning, for
A sacrificing swift night-shade.

Limits

Emilia Utter Mangsbo (b. 1995)

Text by Emilia Utter Mangsbo (b. 1995)

Peaceful soaring through the air
Heaven's lead to by a stair
Locked up in this iron prison plane
Ponies flying cloud to cloud
Seagulls gracefully deeply bow
People waking from the crowd
Babies silently gazing through the air
And I'm walking up along the stair.

Stilla Morgon

Emilia Utter Mangsbo (b.1995)

Text by Emilia Utter Mangsbo (b. 1995)

Translation © Emilia Utter Mangsbo

Still morning
Still morning, still thought
The bird in guard of the night is
now asleep
The dawn infuse stillness
Dreams are chased away,
Questions answered
In forgetfulness the searching mind
will find it's peace

Stilla morgon, Stilla tanke
Fågeln som vakar natten sover
Gryningen stillar
Drömmar är jagade
Frågor besvarade
I glömskan finner sökande sinnet ro.

Still Morning, still thought
In awe shadows disperse and
every star into light dissolve
The moment waits for no one.

Stilla Morgon, Stilla tanke
I sin vördnad klarnar skuggor
och var stjärna ut i ljuset uppgår
Stunden väntar ingen.

The Pros and the Cons

Cheryl Frances-Hoad (b.1980)

Text by Sophie Hannah (b.1971)

He'll be pleased if I phone to ask him how he is.

It will make me look considerate and he likes considerate people.

He'll be reassured to see that I haven't lost interest,
Which might make him happy and then I'll have done him a favour.

If I phone him right now I'll get to speak to him sooner
Than I will if I sit around waiting for him to phone me.

If I want to and don't, aren't I being a bit immature?
We're both adults. Does it matter, with adults, who makes the
First move?

But there's always the chance he'll back off if I come on too strong.
The less keen I appear, the more keen he's likely to be,

And I phoned him twice on Thursday and once on Friday.
He must therefore be fully aware that it's his turn, not mine.

If I make it too easy for him, he'll assume I'm too easy,
While if I make no effort, that leaves him with more of a challenge.

For all I know he could have gone off me already
And if I don't phone I can always say, later, that I went off him first.

On a Rainy Night to a Friend in the North

Deidre Gribbin (b.1967)

Text by Tang Poetry

Translation ©

You ask me when I am coming,
I do not know.

I dream of your mountains and autumn pools
Brimming all night with rain.

Oh, when shall we be trimming wicks again
At your window?

Oh, when shall I be hearing your voice again?
I hear your voice all night in the rain?

A Night-Mooring on the River

Deidre Gribbin (b.1967)

Text by Tang Poetry

Translation ©

While my little boat moves on its moorings of mist,
And daylight wanes, old memories begin.

How wide the world was,

How close the trees to heaven,

How clear in the water the nearness of the moon.

Banquo's Buried

Alison Bauld (b.1944)

Text by Shakespeare (1564-1616)

Out, damned spot! out, I say! – One: two: why, then,
'tis time to do't. – Hell is murky! – Fie, my
lord, fie! a soldier, and afeard? What need we
fear who knows it, when none can call our power
to account? [...]

No more o'
that, my lord, no more o' that; you mar all with
this starting.

[...]
Here's the smell of the blood still: all the
perfumes of Arabia will not sweeten this little
hand. Oh, oh, oh!

[...]
Wash your hands, put on your nightgown; look not so
pale. – I tell you yet again, Banquo's buried; he
cannot come out on's grave.

[...]
To bed, to bed! there's knocking at the gate:
Come, come, come, come, give me your hand. What's
done cannot be undone. – To bed, to bed, to bed!

To God

Betty Roe (b.1930)

Text by Robert Herrick (1591-1634)

My God, I'm wounded by my sin,
And sore without and sick within:
I come to Thee, in hope to find salve for my body, and my mind.

In Gilead though no Balme be found,
To ease this smart, or cure this wound.
Yet, Lord I know there is with Thee All saving health, and help for me.

Then reach thou forth that hand of Thine,
That powres in oyle, as well as wine.
And let it work, for I'll endure the utmost smart
so Thou wilt cure.

Rubbish at Adultery

Cheryl Frances-Hoad (b. 1980)

Text by Sophie Hannah (b. 1971)

Must I give up another night
To hear you whinge and whine
About how terribly grim you feel
And what a dreadful swine
You are? You say you'll never leave
Your wife and children. Fine;

When have I ever asked you to?
I'd settle for a kiss.
Couldn't you, for an hour or so,
Just leave them out of this?
A rare ten minutes off from guilty
Diatribes—what bliss.

Yes, I'm aware you're sensitive:
A tortured, wounded soul.
I'm after passion, thrills, and fun.
You say fun takes its toll,
So what are we doing here? I fear
We've lost our common goal.

You're rubbish at adultery.
I think you ought to quit.
Trouble is, at fidelity
You're also slightly shit.
Choose one and do it properly
You stupid, stupid git.



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WOMEN OF THE RCM
Sunday 8 March, 4.30pm
Recital Hall



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Thank you for your continued support of the Royal College of Music. We hope you enjoy this evening's performance and look forward to welcoming you to another event soon.



WOMEN OF THE RCM
Sunday 8 March, 4.30pm
Recital Hall

Dani Howard Shades 7'
(b 1993)

Connor Lyster percussion

* * *

Hannah Kendall Vera 8'
(b 1984)

Elif Ece Cansever violin | Lia Melo viola | Shizuku Tatsuno cello | Liam Forster clarinet

* * *

Charlotte Bray Voyage 15'
(b 1982)

Aesthesia Saxophone Quartet

Stephanie Frankland soprano | Daniel James Scott alto | Louis Stanhope tenor | Ashley
Brand baritone

Shades

Shades for solo percussion and loop pedal is a short work inspired by a walk through graffiti-filled streets in London. I was mesmerised by the dynamic shapes and colours on the walls, with images that independently were highly individual and striking, yet collectively also created a new work in itself, on a larger scale. The loop pedal takes these small ideas and allows them to build on top of each other in order to give the audience a 'view' of the piece from a distance, seeing the entire wall as a whole.

© Dani Howard

Vera

The melodic and harmonic material in this piece was generated through a 12-tone row. In the first instance, the 'white notes' (as on the piano) were removed from the series in order and the opening playful section is based on these notes only. These pitches, but in retrograde, also form the basis of the clarinet line when it first enters. The remaining notes of the prime row are introduced for the first time in the following 'still' section and as these pitches inflect the harmony in-turn, a much heavier and darker effect is created. Each instrument is then given a solo before coming back together for a calmer replay of the opening.

© Hannah Kendall

Voyage

Departing by train from any station in Berlin can lead one to think on the many historic journeys that began there. In the current geopolitical climate, with migration at its highest level since the Second World War, this musing is all the more poignant. Watching and listening to the trains depart from Ostbahnhof station in the former East Germany, became, in a strange and unexpected way, the starting point for the piece. On these occasions I heard a series of sounds unexpectedly reminiscent of an ascending scale on the saxophone- a distinct, varying collection of ascending 'notes', altering at each occurrence in rhythm, tempo, interval, pitch, and number of pitches present. The different musical journeys that evolved from this unique experience, explore a range of accompanying emotions- excitement, fear, anxiety, sorrow and, paradoxically, stillness and calm.

Clearly singing through in this quartet is a personal affection for the pure tone of the saxophone. The work consists of multiple, contrasting, mainly short movements culminating in a more substantial and expressive finale. The opening, serene in character, begins by 'quoting' a train departure and builds gently into the second movement. Lively and playful, the baritone takes the lead on a riff-like, honking-melody; sections interspersed with softer interludes. Sorrowful, sweetly singing long

lines float between the trio (baritone is 'tacet' in this movement), forming an enduring, slow melody. The agile fourth also shares melodic material between the parts but this time in a minute way- the lines are short and often staccato, passing fine strands of melody around, at times going off on a tangent, superimposed against the melodic thread. A mischievous, biting fifth movement gives way rapidly to the impending angst-filled finale. Here, as in the opening, a departing train is quoted as an ascending scale, from which the entire movement gradually unfolds.

© Charlotte Bray

Connor Lyster

Connor is currently in his third year studying percussion and timpani at the Royal College of Music with Alex Neal, Matt Perry and Chris Ridley as a Musicians' Company Lambert Scholar. Before starting his studies at the RCM, Connor was a percussionist with the Hampshire County Youth Orchestra from 2011 – 2017, serving as principal percussionist from 2014. Since coming to the RCM, Connor has been involved with many exciting projects, including a performance of Holst's *Planets* at Queen Elizabeth Hall with the RCM Symphony Orchestra. He has also had the opportunity to work with world-class conductors such as Holly Mathieson, Rafael Payare and Andrew Gourlay and in the summer of 2019 Connor was awarded the Joy Hockings prize for percussion.

Elif Ece Cansever

Turkish violinist Elif Ece Cansever is currently in her second year of undergraduate studies at the Royal College of Music London. She is studying under Lutsia Ibragimova. Her studies are generously supported by the Bowerman Charitable Trust Scholarship. She made her concerto debut in 2017, performing Sibelius' Violin Concerto with Bilkent Symphony Orchestra under Rengim Gökmen. After this success, she has been recognised amongst musical authorities and has been invited to play further concerts with different orchestras. At the age of 6, she was accepted to Bilkent University of Music and Performing Arts, where she started studying violin with Rasim Bagirov. During her twelve years of studies at Bilkent University, she performed as a soloist, chamber musician, and orchestral player in numerous concerts. In 2018, she successfully performed Beethoven's Violin Concerto with Ankara Youth Symphony Orchestra and Lalo's *Espagnole Symphony* with Turkish Presidential Symphony Orchestra in 2019. Elif Ece Cansever plays on a violin by Claude Pirot, and gratefully acknowledges its loan from Royal College of Music, London.

Lia Melo

Lia studies with Nathan Braude at the Royal College of Music and is an RCM Foundation Scholar. Having started her musical journey at the age of eight, Lia has been invited to perform as a soloist in various venues such as the Royal Albert Hall, Carnegie Hall, Berliner Philharmoniker, Mozarteum's Wiener Saal, Musikverein, and many others. Among the many awards from international competitions are the New

York Golden Classic Music, the Great Composers Competition, Artist of the Year the Rising Stars Grand Prix- Berlin, the Salzburg Grand Prize Virtuoso, the Tokyo International Music Competition, the Concours International de Musique et des Beaux Arts – Québec, the Rome International Music Competition, the I North International Music Competition Stockholm, the Brilliant Talent Discovery Awards International Music Competition Singapore and the Paris International Music Competition. She has been a member of the European Union Youth Orchestra since 2018. Lia is grateful to have been awarded the 2019 EUYO Lionel Bryer Memorial Fund Award, and has performed in places such as the Concertgebouw, the Stephansdom and Museumsquartier, the Konzerthaus, the Royal Opera House in Muscat, the Royal Albert Hall, the Grand Auditorium Philharmonie in Luxembourg, the Elbphilharmonie, the Polish National Opera Moniuszko Auditorium and the Arc du Triomphe, under the baton of the conductors Peter Stark, Gianandrea Noseda, Manfred Honeck, Vasily Petrenko, Stéphane Denève and Marin Alsop. She also participated in the Berliner Philharmoniker BE-PHIL Orchestra, conducted by Sir Simon Rattle, in the Portuguese Youth Orchestra and in the Atlantic Coast Music Festival, having performed the Max Bruch Concerto for Viola and Clarinet and the Stamitz and Cecil Forsyth viola concertos with several orchestras.

Shizuku Tatsuno

Cellist Shizuku Tatsuno is from Japan. She has won numerous awards during her studies in Japan, including an Award for Excellence in the Kumanichi Student Music Competition, the Miyanichi Music Competition, Minami-Nihon Music Competition, and Grand Prize in the Kumanichi Grand Prix..She is the founder of Salome Quartet, a string quartet which has been establishing itself as a exceptional group over the last three years. They have received coachings from Sacconi Quartet, Harlem Quartet, Susie Meszaros, Mark Messenger and have performed at Kings Place, Wigmore Hall, Milton Court, Barbican Centre, Sacconi Chamber Music Festival in Kent, Highgate International Chamber Music Festival and Tel-Aviv Opera House and were Artists-in-Residence at Leighton House in 2019 and Wye Valley Festival in 2020. She graduated from the Yehudi Menuhin School in July 2016 and is currently in her final year studying at the Royal College of Music since 2016, with a scholarship kindly provided by the College (Thomas Llewellyn Cottrell). She is currently studying under the tutelage of Thomas Carroll and Raphael Wallfisch.

Liam Forster

Liam Forster is studying clarinet on the Masters course at the Royal College of Music, under Timothy Lines, Barnaby Robson, and Peter Sparks. He completed his undergraduate studies at the Guildhall School of Music and Drama, where he studied with Andrew Webster and Andrew Marriner. As an orchestral player, he has been principal clarinetist of the YMSO and ULSO, and has played principal in the RCM Symphony and Philharmonic orchestras. Liam's experience with chamber music has taken him to South Africa, alongside Carnegie Hall's DeCoda Ensemble, and around

Britain, including performances at Downing Street and the Royal Treasury. His quintet was chosen to be part of the Tunnell Trust Music Course and to perform Esa-Pekka Salonen's quintet *Memoria* in BBC radio 3's Total Immersion festival. Liam was a finalist in the 2019 clarinet competition at the Guildhall School of Music. He has been fortunate enough to play in masterclasses with Anthony McGill, Reiner Wehle, Chris Richards, Valerii Altukhov, and Michael Collins. Liam is the H R Taylor Trust Scholar at the RCM.

Aesthesia Saxophone Quartet

The London-based Aesthesia Saxophone Quartet is an award-winning chamber ensemble from the Royal College of Music, coached by Kyle Horch. Formed in September 2016, the members are Jonny Vaux, Daniel Scott, Steph Frankland and Ashley Brand. The quartet has had the opportunity to perform recitals in several prestigious venues including St James's Piccadilly and Cadogan Hall. Internationally, it has performed at the Nordic Saxophone Festival in Denmark and the Aegean Arts Festival in Crete. It has also played in masterclasses led by esteemed saxophonists including Graeme Blevins, Simon Diricq, Naomi Sullivan and Arno Bornkamp. The quartet also enjoys participating in outreach work, most recently in a performance at the Royal Opera House's Beat Out That Rhythm Family Sunday – an event with the aim of inspiring the creativity of young children. The quartet was awarded the June Emerson Launchpad prize in the RCM Woodwind Chamber Competition in 2017 and 2018, and are supported by Talent Unlimited.



FROM THE SOUNDHOUSE

Monday 9 March 2020

7.30pm | Amaryllis Fleming Concert Hall



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Programme details correct at time of going to print.

FROM THE SOUNDHOUSE

Monday 9 March 2020, 7.30pm | Amaryllis Fleming Concert Hall

We have also sound-houses, where we practise and demonstrate all sounds, and their generation. We have harmonies which you have not, of quarter-sounds, and lesser slides of sounds. Divers instruments of music likewise to you unknown, some sweeter than any you have, together with bells and rings that are dainty and sweet. We represent small sounds as great and deep; likewise great sounds extenuate and sharp; we make divers tremblings and warblings of sounds, which in their original are entire. We have also divers strange and artificial echoes, reflecting the voice many times, and as it were tossing it: and some that give back the voice louder than it came, some shriller, and some deeper; yea, some rendering the voice differing in the letters or articulate sound from that they receive...

Francis Bacon (1561–1626), *The New Atlantis*, paragraph 72.

Jacob Ter Veldhuis (b 1951)	Grab It!	(10')
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Ash Brand *saxophone* Michael Oliva *electronics*

Dennis Tjok (b 1994)	Supernova	(6')
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Dennis Tjok *organ & electronics*

Kaija Saariaho (b 1952)	Stilleben	(22')
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Michael Oliva *electronics*

Parmegiani (1927–2013)	Violostries <i>i Pulsion-miroir</i> <i>ii Jeu de cellules</i> <i>iii Végétal</i>	(15')
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Eliott Bougant *violin* Michael Oliva *electronics*

Jacob Ter Veldhuis *Grab it!*

This piece was originally composed for tenor saxophone in 1999 for Arno Bornkamp. Growing up in the sixties with blues, jazz and rock, American music had a strong impact on my work. I believe that language is one of the origins of music, which is obvious in Afro-American music. In *Grab it!* I tried to explore the 'no-man's-land' between language and music. When people get emotional, the musical quality of their speech is often increasing. So I prefer to use sound bytes from people in extremely emotional situations. Crying is almost a kind of singing, for instance.

Grab It! is based on voice samples from life-sentenced prisoners. The rough vitality of their verbal abuse matches the harsh sound of the tenor saxophone. *Grab It!* is a kind of duet, a 'dual' if you like, for tenor saxophone and speech grooves. The saxophone competes in unison with a perpetual range of syllables, words and sentences, which demands intense endurance from the performer. The meaning of the lyrics becomes gradually clear during the piece, as well as the hopeless situation for the prisoners. In jail suicide is not uncommon: 'He tied one end around the pipe, and he hung himself. So he went out the back door rapped up in a green sheet with a tag on his toe...You lose everything!' But in a way, death row is also a metaphor for life: The piece is not just sad, but can also be understood as a 'memento vivere'. Life is worth living: *Grab it!*

© Jacob Ter Veldhuis

Dennis Tjiok *Supernova*

Supermassive stars (200 times the size of our sun) can die out as supernovas. As all fuel gets used up, the core collapses in itself due to the immense gravitational pressures, leading to the largest possible explosion in space. It marks not only the end of a star, but also the end a solar system. Or perhaps the birth of another. *Supernova* was written as part of ODM Project: An Analog Mission – an exploration of music for organ and synthesisers, awarded with the RNCM Entrepreneurship Award with kind support from Yamaha.

© Dennis Tjiok

Kaija Saariaho *Stilleben*

Kaija Saariaho has said that one of the crucial insights underlying the radiophonic work *Stilleben* (Still Life, 1987–88) came to her while sitting in a train. As darkness falls, the landscape outside fades from view and the passenger's face begins to show in the window. This poetic experience points two ways with regard to *Stilleben*: firstly, to the gradual processes of change so important to many of Saariaho's works; and secondly, to the fundamental themes of *Stilleben*. According to Saariaho, *Stilleben* is about travelling, distance and communication between people separated from one another or from their homeland. It is easy to imagine that there is something very autobiographical in this theme for Saariaho, a Finn living in Paris and doing a lot of travelling.

Stilleben was commissioned by the Finnish Broadcasting Company. It received a prize in the radiophonic works category in the Prix Italia competition in 1988, and in the following year it received the Ars Electronica Prize. A 'radiophonic' work is a special kind of taped work that is something between a radio play and electronic music.

True to the nature of radiophonic works, *Stilleben* contains a variety of material: speech in three languages (Finnish, German and French), singing, instrumental music (including extracts from *Lichtbogen*), various concrete sounds for example from metro stations, and various types of acoustics. The texts are from letters by Franz Kafka discussing the effect of separation on communication; Saariaho has also used the poetry of Paul Eluard and artist Wassily Kandinsky. Saariaho approaches this rich and varied material more as a composer than as a storyteller. In fact, the work does not come across as a clear plot structure; rather, it involves associations awakened by various situations and moods, a sort of poetry in sound that has themes and content but not precisely defined meanings.

Parmegiani Violostries

This piece was created following an original idea by the violinist Devy Erlih. Using just nine recorded violin sounds Parmegiani created a 'sketch' on tape and from this elaborated the live violin part. Regarded by the composer as his first major piece (he wrote that it introduced the work of a 'seamstress' apprentice that would eventually lead to 'mastering the art of lace making') *Violostries* represents the meeting of several lines of musical research – on the one hand the dialogue between composer and interpreter, and on the other hand an attempt to 'retrieve' classical forms of dialogue between orchestra and soloist.

The work is in three related movements. *Pulsion-miroir* (Mirror-impulses) where the violin is reduced and projected into the four corners of the sound space; *Jeu de cellules* (Game of cells) a concertante section between instrument and tape composed of micro-sounds and with very tight notation; and *Végétal* (Vegetal) 'an enormous signal whose static envelope contains a movement similar to the perpetual but invisible flow of sap inside a plant.'

Ashley Brand

Ashley Brand is a saxophonist and clarinetist currently studying at the Royal College of Music with Kyle Horch and Janet Hilton. As a soloist he won the Senior Woodwind Cup at the Stratford and East London Music Festival in 2016 and has performed in masterclasses led by Gerard McChrystal, Jennie Porton, James Mainwaring, Anna Marie Wytko and Lars Lien. During 2015–16, Ashley earned the ABRSM Diploma in saxophone performance. Previously, Ashley attended Bancroft's School where he was awarded a sixth-form music scholarship and the Pusey Music Prize for his outstanding musical contributions. During this time, Ashley performed regularly with the Essex Youth Symphonic Wind Orchestra led by Charles Hine. He has had much success with his group the Aesthesia Saxophone Quartet, who has won the June Emerson Launchpad Prize at the RCM Woodwind Chamber Group Competition (2017 and 2018). The Quartet has enjoyed performing at venues across the UK including Cadogan Hall and the Royal Opera House. Internationally it has given performances at the Nordic Saxophone Festival in Denmark and the Aegean Arts Festival in Crete. Ashley has a keen interest in teaching and is a member of the RCM Sparks programme. He has also worked with the BBC helping to lead workshops during the summer Proms. From September, Ashley will continue his studies in Single Reed Theatre Doubling at the Trinity Laban Conservatoire of Music and Dance.

Dennis Tjiok

Composer, pianist and awarded organist Dennis Tjiok studies Composition for Screen with Howard Davidson at the Royal College of Music, after graduating from the Royal Northern College of Music in Manchester under Laura Bowler, Gary Carpenter and Paul Patterson. Currently he is member of BFI Network x BAFTA Crew. He has participated in projects ranging from films and games scores to writing musical theatre, and has also conducted and performed classical, rock, pop and jazz. He has won competitions for solo piano and ensemble, as well as the EHF 2010 award for composition, and the RNCM Entrepreneurship Award for the creation of ODM Project. He has also created audio-visual events promoting organ music and astronomy, supported by Yamaha. Works and performances have taken him to Wigmore Hall, Bridgewater Hall, Edinburgh Fringe Festival, Toronto Summer Music Festival, Leeds Lieder Festival, Buxton International Festival, Berliner Philharmonie, The English Theatre Frankfurt and Baden-Baden Film Festival with radio features on Berlin FM, Die Welt and Salford City Radio. He is co-founder of the chamber music series AD Festival Days in Manchester and he is Director of Music at Christ Church Isle of Dogs London.

Elliott Bougant

Elliott Bougant is a violinist studying at the Royal College of Music in London with Maciej Rakowski. He received a CRR de Toulouse award in June 2018, and is particularly interested in contemporary music. He enjoys improvisation and working with composers to create new music with various chamber music groups. To develop his versatility, he started to study baroque violin in September 2019.

Mounting the From the Soundhouse concerts is only possible through the collaborative efforts of many people, and I would particularly like to thank Katherine Hainsworth, Jo Lappin, Emma Diss and everyone in the Studios and Performance & Programming departments for their invaluable help.

Our More Music: Reimagining the Royal College of Music Campaign will deliver much-needed new performance spaces, additional scholarships and improved accessibility and facilities. If you would like to support the next chapter of RCM history with a donation to the More Music Campaign, you can complete a donation form, available from our Front-of-House staff, make a gift at www.rcm.ac.uk/donate or use the contactless donation points in our new entrance. Every gift of every size resonates. Your support will help pave the way for more music.

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moremusicappeal@rcm.ac.uk
www.rcm.ac.uk/moremusic

Thank you for your continued support of the Royal College of Music. We hope you enjoy this evening's performance and look forward to welcoming you to another event soon



COMPOSERS' STUDIO

Thursday 19 March 2020, 6pm, Recital Hall

Hear new works from RCM composers played by an ensemble of professional musicians in the first of our Composers' Studio events this season.

Tickets: Free but required

RCM Box Office 020 7591 4314 | www.rcm.ac.uk/events



LUNCHTIME CONCERT
Tuesday 10 March, 1.05pm
West Parry Room



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LUNCHTIME CONCERT

Tuesday 10 March, 1.05pm

West Parry Room

Beethoven (1770–1827)	ii no 2 in G major	10'
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Rafael Ruiz piano

* * *

R Schumann (1810–1856)	Frauenliebe und -leben op 42 <i>i Seit ich ihn gesehen</i> <i>ii Er, der Herrlichste von Allen</i> <i>iii Ich kann's nicht fassen, nicht glauben</i> <i>iv Du Ring an meinem Finger</i> <i>v Helft mir, ihr Schwestern</i> <i>vi Süßer Freund, du blickest mich verwundert an</i> <i>vii An meinem Herzen, an meiner Brust</i> <i>viii Nun hast du mir den ersten Schmerz getan</i>	18'
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Weiying Sim soprano | Jinhong Low piano

* * *

Honegger (1892–1955)	Danse de la chèvre	3'
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Varèse (1883–1965)	Density 21.5	4'
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Debussy (1862–1918)	Syrinx	3'
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Sarah Parkes Bowen flute

RCM CHAMBER MUSIC: LUNCHTIME CONCERT

Wednesday 11 March, 1.05pm | West Parry Room

Philippe Hurel Éolia for solo flute

Ryo Noda Mai

Weber Trio for flute, cello and piano in G minor op 63

Chausson Poème

Tickets free but required | RCM Box Office 020 7591 4314

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LUNCHTIME CONCERT
Wednesday 11 March, 1.05pm
West Parry Room



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West Parry Room

Marco Leung flute

* * *

Sophia Elger saxophone

* * *

Sujin Jee flute | Supanee Sonchaiwanich cello | Clara Chung piano

* * *

Ugo Clement violin | Kumi Matsuo piano

RCM CHAMBER MUSIC: RUSH HOUR CONCERT

Thursday 12 March, 6pm | Grove Room

Brahms Variations and Fugue on a Theme by Handel op 24

De Falla Fantasia Baetica

Muczynski Duos for flute & clarinet op 24

Tickets free but required | RCM Box Office 020 7591 4314

www.rcm.ac.uk/events



RUSH HOUR CONCERT
Thursday 12 March, 6pm
Grove Room



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Programme details correct at time of going to print.

RUSH HOUR CONCERT

Thursday 12 March, 6pm

Grove Room

Brahms (1833–1897)	Variations and Fugue on a Theme by Handel op 24 <i>i Theme</i> <i>ii Fugue</i>	28'
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Quoc Nguyen piano

* * *

De Falla (1876–1946)	Fantasia Baetica	13'
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Francesco Bravi piano

* * *

Muczynski (1929–2010)	Duos for flute & clarinet op 24 <i>i Andante sostenuto</i> <i>ii Allegro risoluto</i> <i>iii Moderato</i> <i>iv Allegro ma non troppo</i> <i>v Andante molto</i> <i>vi Allegro</i>	9'
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Marco Leung flute | Peggy Lai clarinet

RCM CHAMBER MUSIC: LUNCHTIME CONCERT

Tuesday 17 March, 1.05pm | West Parry Room

Boccherini String Quartet in G major 'La tiranna' op 44 no 4

Mendelssohn String Quartet no 2 in A minor op 13

Tickets free but required | RCM Box Office 020 7591 4314

www.rcm.ac.uk/events



RCM AT ST MARY ABBOTS
Friday 13 March, 1.05pm

RCM AT ST MARY ABBOTS

Friday 13 March, 1.05pm

Arensky (1861–1906)	Piano Trio no 1 in D minor op 32 <i>i Allegro Moderato</i> <i>ii Scherzo. Allegro molto</i> <i>iii Elegia. Adagio</i> <i>iv Finale. Allegro non troppo</i>	30'
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Ming Chak Chan violin | Olivia Chuang cello | Zijie Liu piano

* * *

Dvořák (1841–1904)	String Quartet in F major 'American' op 96 <i>i Allegro ma non troppo</i> <i>ii Lento</i> <i>iii Molto vivace</i> <i>iv Finale. Vivace ma non troppo</i>	25'
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Ugo Clement violin | Marsha Ford violin | Martha Evans viola | Marc Trembovelski cello

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Ming Chak Chan

Ming Chak Chan was born in Hong Kong and started studying the violin from the age of five. By the age of 17 he had attained an AFTCL diploma from Trinity College London and LRSM Diploma with distinction in Violin Performance. He was generously awarded a full scholarship from St Paul's College as well as a scholarship from The Purcell School of Music to further aid in his development. Ming is now studying a Master of performance degree at the Royal College of music with Professor Itzhak Rashkovsky and Michal Cwizewicz. He currently plays on a violin by Piere Hal and gratefully acknowledges its loan from the Royal College of Music, London.

Olivia Chuang

Olivia Chuang is currently studying at the Royal College of Music for a Bachelor of music in Cello Performance with Amanda Truelove. She is an RCM Award Holder supported by the RCM. She has performed in the musical *Nanyang Sing!* with international acclaimed harpist Lee Che-Yi. She performed with cellist Chan Wei Shing in a performance of Vivaldi's Double cello concerto. She has taken part in several competitions such as the Alexander and Buono International Strings Competition, the Muse Competition in Santorini, Greece, and also the the 5th Performer's Festival where she gained the silver award in 2014. Olivia has also participated in masterclasses with Lowri Blake, Leslie Tan, Franz Bartolomey and Torleif Thedeen.

Zijie Liu

Zijie was born in Auckland, New Zealand. He started learning the piano at the age of 5. Currently, he is a first year master student from Royal College of Music, studying under Jianing Kong, Gordon Fergus-Thompson, Ashely Wass and Kathron Sturrock.

Ugo Clément

Violinist Ugo Clément was born in Paris, he later moved to Toulouse where he began studying the violin at age 5 at the Toulouse Conservatory. He graduated from the Conservatory at the age of 16 and moved back to Paris to further his studies. In the renowned Paris Conservatory, he studied with Suzanne Gessner and Igor Volochine. In 2014 Ugo had the opportunity to study in New York with Laurie Smukler. Here he was awarded a full scholarship upon entry to the Mannes College of Music in Manhattan. Ugo then returned to Europe to study at the Royal College of Music in London. He studied with Jan Repko, and currently studies with Radu Blidar. Ugo plans to continue his studies at the RCM, after being awarded a place and a scholarship (Jacqueline Ward Award Holder supported by the Stanbridge Drake-Brockman Scholarship) to complete his Masters degree. In September 2019, he made his debut performing Paganini's Violin Concerto no 2 with the Orchestre de Chambre de Toulouse. Ugo Clément currently plays on a violin by Nicolas Lupot in 1792.

Marsha Ford

Marsha Ford made her first solo recital debut in 2011 in Krakow, Poland. She was invited by the Polish Jagiellonian University and played under the patronage of the British Council. She has since performed in Germany, France, Italy and London and currently has open invitations to perform in Boston, USA and St Petersburg, Russia. Marsha is currently an undergraduate student, studying at the Royal College of Music with Radu Blidar. At the age of just twelve Marsha was awarded the The Castiel Winner Trophy and bursary presented to the most promising stringed instrumentalist under 18 at the Gibraltar Festival for Young Musicians. As well as her significant performance experience, Marsha also has an interest in teaching and spent her gap year shadowing her former teacher Natasha Boyarsky at the Yehudi Menuhin School.

Martha Evans

Martha is in her final year of postgraduate studies with Martin Outram at the Royal Academy of Music. She has participated in masterclasses with Harmut Rhode, Nobuko Imai, and Thomas Riebl, amongst others. Martha premiered viola ensemble works at the 42nd International Viola Congress in Porto. She has also made solo performances at the 43rd IVC, Cremona. She has participated in the Welsh National Opera and Birmingham Royal Ballet side by side schemes, and has played in the Chipping Camden Festival Orchestra.

Marc Trembovelski

Marc is a French and Russian cellist currently studying at the Royal Academy of Music in London with Felix Schmidt. Marc is involved in multiple chamber and solo projects. He took part in several competitions where he won prizes, such as the International Competition of the CRR of Paris in 2016, the Flame competition and the Leopold Bellan International Cello Competition in 2013 and the S. Knushevitsky International Cello Competition. Marc is playing on a cello made in 1901 by Charles Resuche in France.

The next Saint Mary Abbots concert will be on Friday 20 March featuring works by
Brahms Sonata for cello and piano no 2 in F major op 99
Schubert Frühlingsglaube "Die Linden Lüfte"
R Schumann Aus den Hebräischen Gesängen
Parry Armida's Garden

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RCM SYMPHONY ORCHESTRA:
PETRENKO CONDUCTS SHOSTAKOVICH 8

Wednesday 18 March 2020

7.30pm | Amaryllis Fleming Concert Hall

Vasily Petrenko conductor
RCM Symphony Orchestra


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RCM SYMPHONY ORCHESTRA: PETRENKO CONDUCTS SHOSTAKOVICH 8

Wednesday 18 March 2020, 7.30pm | Amaryllis Fleming Concert Hall

Vasily Petrenko conductor
RCM Symphony Orchestra

Mahler (1860–1911)	Totenfeier	(20')
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INTERVAL

Shostakovich (1906–1975)	Symphony no 8 in C minor op 65 <i>i Adagio – Allegro non troppo</i> <i>ii Allegretto</i> <i>iii Allegro non troppo</i> <i>iv Largo</i> <i>v Allegretto</i>	(61')
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Chief Conductor of the Royal Liverpool Philharmonic Orchestra, Oslo Philharmonic Orchestra and Royal Philharmonic Orchestra, Vasily Petrenko conducts the RCM Symphony Orchestra in Shostakovich's Eighth Symphony, which the composer described as a 'poem of suffering' in its depiction of the Battle of Stalingrad in 1942. The vast opening movement and terrifying denouement suggest a composer railing against the huge Soviet losses in the Second World War, despite the victory at Stalingrad and the anticipated optimism of the work. It fell out of favour a few years after its premiere, deemed by the authorities as counter revolutionary. This work is preceded by Mahler's programmatic work *Totenfeier* (Funerary Rite).



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Programme details correct at time of going to print.

Mahler Totenfeier

In 1888, the 28-year-old Gustav Mahler was living in Leipzig, enjoying a growing reputation as an outstanding – if prickly and exacting – young conductor. His apprenticeship thus far had taken him through Bad Hall, Laibach and Kassel and Prague. Leipzig, famous for its associations with figures like JS Bach, Mendelssohn and Wagner, was just another temporary home; he would soon go on to Budapest.

Mahler had little time for large-scale composition in those busy years. His revived creativity in 1887–8 was inspired by a romantic entanglement with Marion von Weber, wife of Carl, who was a grandson of the famous composer. The other fruits of the relationship were what became the first symphony, and *Des Knaben Wunderhorn*.

The title *Totenfeier*, or ‘Funerary Rite’, was quite commonly used during the 19th century, in both musical and literary contexts. Mahler’s title was almost certainly based on an eponymous text by the Polish poet Adam Mickiewicz, translated into German by Siegfried Lipiner. In Mahler’s vision, we, the listeners, stand beside a beloved hero’s coffin, recalling his battles and sufferings. We then pause to contemplate the metaphysical questions: ‘What comes next? What is life – and what is death? Do we continue to exist or is it all an empty dream?’ The scholar Peter Franklin sees this paganistic doubt (which recurred in Mahler’s music) as challenging a dominant Judaeo-Christian worldview.

The intellectual ambition of the work is reflected in its formal expansiveness. One imagines the hero’s background in the military-inspired minor key tattoos, and the peace he attains in the alternating sunlit, pastoral passages. We can enjoy Mahler’s masterful handling of the orchestra, especially the solo wind instruments, and his flawless sense of folk-inspired melody.

Within a handful of years, Mahler revised *Totenfeier* as the first movement of his Second Symphony; he later revoked the programmes of all his early symphonies. Hence the movement sits on the border between programmatic music, which tells a story, and absolute music, which contains its argument purely within itself. This ambivalence was characteristically Mahlerian, and both readings are perfectly viable.

Totenfeier enjoyed only limited success. The experienced conductor and pianist Hans von Bülow was unimpressed when he heard it in piano arrangement. Ultimately, Mahler conducted the independent movement only once, in Berlin in 1896. However, since the publication of its original score a century after its composition, its popularity continues to grow.

Shostakovich Symphony no 8 in C minor op 65

In May 1943, Shostakovich admitted in private conversation with a friend, that he had not been able to compose for a while, complaining of a headache that routinely plagued him when he was not composing. He also expressed a need to write another symphony, and not to bother with what he considered 'trifles', such as his recent piano sonatas. It was not until a few months later, in July of the same year, that Shostakovich found the energy to make a start on his eighth symphony, completing the first movement in Moscow on 3 August 1943. While at a composers' retreat in Ivanovo, working in a converted henhouse and finally able to rest, he finished the second and third movements on 18 and 25 August respectively. On his swift completion of this symphony, he shared with his close friend Ivan Sollertinsky that he was suffering from a 'certain vacuum in my soul that's always there when a big work has been completed.' The conductor Yevgeny Mravinsky started rehearsing the symphony on 20 October 1943. It was premiered on 4 November, in Moscow Conservatory's Large Hall. In Britain, the work received its premiere on 13 July 1944 via a BBC studio broadcast with Henry Wood conducting.

The eighth symphony is a balanced and well-proportioned work of five movements. Its long first movement – an adagio – is an expertly crafted exercise in the accumulation of dramatic tension. The second movement is distinctive Shostakovich; the mocking scherzo elements are immediately recognisable in his parody of the march form. The third movement can be described as an obsessive war machine, with echoes of Gustav Holst's *March*. A repeated appoggiatura figure on screaming winds can be heard over the brutal *moto perpetuo*. The movement subsides gently into a dream-like ethereal world. The fourth movement, which is also march-like, has a sorrowful character while the final movement is one of release, where folk-like materials are interwoven with dance elements.

The Soviet Union's involvement in the Second World War brought with it some relaxation of cultural regulations and censorship while the central government concerned itself with matters of defence and survival. This gave composers regularly under the scrutiny of the state, like Dmitri Shostakovich, some respite to compose works that were powerful and more tragic in nature. Virtually all of Shostakovich's symphonic output, regardless of the composer's own views, seemed to be appropriated by the Soviet public and critics alike as some form of political and historical testimonial. Indeed, some critics called this the Stalingrad Symphony, because it was written at a time when the tide against Hitler was beginning to turn. Contemporary scholars have perceived this work as a memorial to an entire nation's suffering. In describing his symphony, the composer chose not to focus on its gloomy undertones, arguing instead that it was, on the whole, 'an optimistic life-asserting work.' Whether this is what we experience today as an

audience is a different matter. Shostakovich compared it to his fifth symphony in its mood and summarized its philosophical underpinnings as 'Life is beautiful. All that is dark and evil will rot away, and beauty will triumph'.

© Christina Guillaumier

Vasily Petrenko

Vasily Petrenko studied at St Petersburg Conservatoire. Following successes in a number of international conducting competitions including the Prokofiev Conducting Competition in St Petersburg (2003) and Cadaques International Conducting Competition in Spain, he was appointed Chief Conductor of the St Petersburg State Academic Symphony Orchestra from 2004 to 2007.

In 2021, Petrenko will take up the position of Music Director of the Royal Philharmonic Orchestra in London. Currently, he holds the position of Chief Conductor of the Oslo Philharmonic Orchestra, Royal Liverpool Philharmonic Orchestra and European Union Youth Orchestra, and Principal Guest Conductor of the State Academic Symphony Orchestra of Russia. Petrenko has also served as Principal Conductor of the National Youth Orchestra of Great Britain from 2009 to 2013, and Principal Guest Conductor of the Mikhailovsky Theatre.

Highlights of the 2019/20 season and beyond include his debut with the Metropolitan Opera of New York with a production of Tchaikovsky's *Pique Dame*, his debut with the Dresden Philharmonic Orchestra, and return visits to the Montreal Symphony, Pittsburgh Symphony, Netherlands Radio Philharmonic, Rotterdam Philharmonic and New Zealand symphony orchestras. He will also debut with the West Australian and Singapore Symphony orchestras. Petrenko will lead the Oslo Philharmonic through their 100th anniversary year, including a tour of European cities. Petrenko will present all nine Mahler symphonies across 2020 with the Royal Liverpool Philharmonic Orchestra.

In September 2017, Petrenko was honoured with the Artist of the Year Gramophone Award. He has been awarded Honorary Doctorates by the University of Liverpool and Liverpool Hope University, an Honorary Fellowship of the Liverpool John Moores University and Honorary Doctorate from the University of York.

Petrenko has worked with the Berlin Philharmonic, Russian National Orchestra, Los Angeles Philharmonic, and the London, San Francisco, Boston and Chicago symphony orchestras. He has appeared frequently at the BBC Proms, George Enescu Festival and Edinburgh Festival. In the opera house Petrenko has lead productions at the Bayerische Staatsoper, Glyndebourne Festival Opera and the Mikhailovsky Theatre of St Petersburg.

Petrenko's acclaimed recordings include the Shostakovich symphony cycle for Naxos Records with the Royal Liverpool Philharmonic Orchestra, Tchaikovsky's complete symphonies and *Manfred* (winner of the 2009 Gramophone Award for Best Orchestral Recording).

RCM Symphony Orchestra

The Royal College of Music Symphony Orchestra plays with conductors and musicians of the highest international stature, and is frequently invited to perform in prestigious venues across London and beyond. The orchestra also performs regularly at its home in South Kensington, and its concerts are broadcast live to an international audience via the RCM website. Equally at home in classical, romantic and contemporary repertoire, the RCM Symphony Orchestra enjoys close relationships with some of the world's most celebrated conductors, including Bernard Haitink, Vladimir Jurowski, Vladimir Ashkenazy, John Wilson and Jac van Steen. Their willingness to return is evidence of the consistently high standards of playing that the RCM orchestral musicians achieve.

The members of the RCM Symphony Orchestra are some of the world's very best young instrumentalists. They have chosen to study at the RCM because of its unrivalled blend of superlative teaching, extensive performance opportunities, and close connections with the orchestral profession. In addition to the many professors who are active professional instrumentalists, the RCM participates in side-by-side and other experience schemes with, amongst others, the BBC Symphony Orchestra, the London Symphony Orchestra, the Orchestra of English National Opera, the Philharmonia, the Royal Philharmonic Orchestra and the Chamber Orchestra of Europe. This enables students to experience professional conditions and achieve professional standards before they graduate. The RCM's long tradition of high-quality orchestral training has launched the careers of many distinguished orchestral players over several decades.

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 800 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. A further development is the growing schedule of live-streamed concerts and masterclasses which can be viewed on www.rcm.ac.uk.

The RCM would like to thank the following orchestral coaches:
Gaby Lester (violin), Caroline Harrison (viola), Timothy Walden (cello),
Enno Senft (bass), Peter Stark & Gaby Lester (tutti strings),
Simon Channing (woodwind), Frank Zielhorst (brass), Alex Neal (percussion)
Frank Zielhorst (tutti woodwind, brass, percussion & harp) and
Peter Stark (tutti)

Violin I

Maja Horvat
Mathilde Marsal
Iida Lymi
Claire Edwards
Elif Cansever
Hannah Renton
Liam Keneally
Marsha Ford
Cristian Anton
Tiago Soares Silva
Esther Park
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Violin II

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Sam Scheer
Juan Marco Requena
Tiffany Cheng

Cello

Shizuku Tatsuno
Kieran Carter
Lavinnia Rae
Adam Mazurek
Nina Kiva
Yi-Fang Chen
Elize Sera
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Bass

Evangeline Tang
Jon Mendiguchia
Will Duerden
Lucia Polo Moreno
Peter Farthing
Dan Laurie
Phoebe Clarke
Sam Grade

Flute

Nika Pinter
Hannah Gillingham
Marie Sato (pic)
Anna Rogers (pic)

Oboe

Polly Bartlett
Poppy Webb-Taylor
Russell Coates (cor)

Clarinet

Liam Forster
Fran Garcia Cervera
Lewis Graham (bass)
Magdalenna Krstevska
(E flat)

Bassoon

Alison Wormell
Holly Redshaw
Ashby Mayes (contra)

Horn

Jack Pilcher May
Henry Wright
Louise Sullivan
Emma Edwards
Leo Glenister

Trumpet

Elliot Phelps
Joe Skypala
Nick Walker
Ruby Orlowska

Trombone

Alistair Welsh
Dominic Clarke
bass Thomas Williams

Tuba

Adam Reynolds

Timpani

Connor Lyster

Percussion

Adam Cracknell
Felix Brodén
James Burton
Heledd Gwynant
Patriks Skabardis
Johan Smith

Harp

Clara Garde

Personnel correct at the
time of going to print.

Italics denote section
principals.

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Geoffrey Richards HonRCM
Chairman of the More Music Campaign



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JS BACH AND THE AMARYLLIS FLEMING PICCOLO CELLO

Monday 23 March 2020

7.30pm | Amaryllis Fleming Concert Hall

JS BACH AND THE AMARYLLIS FLEMING PICCOLO CELLO

Monday 23 March 2020, 7.30pm | Amaryllis Fleming Concert Hall

Jobine Siekman (Mills Williams Junior Fellow) piccolo cello

JS Bach (1685–1750)	Cello Suite no 6 in D major BWV1012 (35')
	<i>i Prelude</i>
	<i>ii Allemande</i>
	<i>iii Courante</i>
	<i>iv Sarabande</i>
	<i>v Gavotte I, Gavotte II</i>
	<i>vi Gigue</i>

INTERVAL

RCM composers	Suite for piccolo cello (world premiere) (30')
Reza Kholosi	<i>i Prelude</i>
Jae Hyun Lee	<i>ii Wave's Dance</i>
Darren Sng	<i>iii Co uRa ntE</i>
Lara Poe	<i>iv Sarabande</i>
Owen Ho	<i>v Gavotte Enigma</i>
Tymon Zgorzelskivi	<i>vi Gigue</i>

Mills Williams Junior Fellow Jobine Siekman explores JS Bach's Cello Suite no 6 and RCM compositions specially written for a very rare five-stringed baroque instrument. For this performance Jobine will be playing a piccolo cello known as the 'Amaryllis Fleming', made in c1600 by Girolamo Amati, kindly on loan from Florian Leonhard Fine Violins. The cello was acquired by its namesake at auction in the 1960s. An alumna of the RCM and devoted to chamber music, Fleming was the first modern cellist to play Bach's sixth cello suite as it was originally intended.



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Programme details correct at time of going to print.

JS Bach Cello Suite no 6 in D major BWV1012

The six cello suites, BWV 1007–1012 for unaccompanied cello are some of the most frequently performed solo compositions written for the instrument and most likely composed from 1717 to 1723, when Bach served as Kapellmeister in Köthen. The cello suites were not well known and rarely performed until they were revived and recorded by Pablo Casals in the early 20th century. They have since been performed and recorded by many renowned cellists and are considered some of Bach's greatest musical achievements. Suite no 6 is perhaps the most ambitious and it is also the longest. For this suite, Bach calls for a five-stringed violoncello piccolo, a smaller cello, roughly 7/8 normal cello size with a fifth upper string tuned to E, a perfect fifth above the otherwise top string.

RCM composers Suite for piccolo cello (world premiere)

Gavotte Enigma expands the first bar (anacrusis included) of *Gavotte I* from Bach's Cello Suite no 6 BWV1012. The entire piece is a slow unfolding of intervals therein – above all the major sixth and the major second, as well as their inversions and microtonal inflexions – through constantly changing dynamics and articulations.

© Owen Ho

The tension of combined forces of Earth, moon and sun squeezes and twists waves. We live in awareness of only visible waves. Without seeing what kind of massive phenomenon it was that was created.

© Jae Hyun Lee

Amaryllis Fleming Piccolo Cello

Five-string cellos are not commonly found, let alone in their original size. This particular instrument was made c1600 by Girolamo Amati (c1550–1630) and has an abundance of beautiful, original varnish. Girolamo first worked first for his father, and then alongside his elder brother, Antonio. From around 1588, the brothers started to work independently, but continued to label their instruments with both of the brothers' names, probably for commercial reasons. At the time that this cello was made, standard sizes of instruments had yet to be settled upon.

Known as the 'Amaryllis Fleming', little is known of the instrument's history before it was acquired at auction for Amaryllis Fleming by J & A Beare in 1969. It was incorrectly listed in the auction catalogue as an English instrument, and was apparently bought for a 'minimal price'. Amaryllis Fleming was one of Europe's foremost cellists of the post-war period. she studied at the Royal College of Music with Ivor James and won all the prizes there that she was eligible to compete for. She went on to study with Pierre Fournier and studied Schumann's Cello Concerto with Pablo Casals. Her Proms debut came in 1953 playing Elgar's Cello Concerto with the Hallé orchestra conducted by Sir John Barbirolli.

Fleming was devoted to chamber music and acquired a facsimile of the Anna Magdalena Bach manuscripts (manuscript notebooks that Bach presented to his second wife, Anna Magdalena). With the manuscripts and the piccolo cello, Fleming was the first modern cellist to play Bach's Sixth Cello Suite as it was originally intended. Her nephew, Fergus Fleming, wrote in her obituary in the *Independent*, 'she found and resurrected an original five-string Amati. Music for five strings existed but nobody know how it should be played. Fleming rediscovered both the cello and the technique, thereby inaugurating the modern trend for Baroque'.

Jobine Siekman

Dutch cellist Jobine Siekman is quickly building her career as an exceptional chamber musician and soloist. She has won prizes both as a soloist (National Cello Competition of Cellobiennale Amsterdam 2016) and with the Alkyona Quartet and the Chloé Trio. For the 2019–20 academic year she has been awarded the Mills Williams Junior Fellowship supported by the Royal College of Music. Previously at the RCM she completed a Bachelor of Music degree studying with Melissa Phelps and a Masters of Performance diploma studying with Richard Lester. Her performance of Webern's Two Pieces for Cello and Piano was broadcast on BBC Radio 3 in 2018. Jobine was awarded second prize in the Young Music Talent of the Year Competition (2011) and the Anna Shuttleworth Prize in the RCM Cello Competition (2016). In 2017 she played the JS Bach's Cello Suite no 2 at Wigmore Hall as part of the RCM String Showcase. Last October she appeared as soloist with the Simon Bolivar Orchestra for Schumann's Cello Concerto conducted by Jesus Uzcategui. Previously she has performed the Shostakovich, Haydn and Saint-Saëns cello concertos.

Jobine is a passionate chamber musician and a member of several successful ensembles with whom she performs regularly in the UK and the Netherlands. She joined the Volkmann Piano trio in 2016 and recently gave concerts for the Supreme Court and in the Concertgebouw Amsterdam. Other highlights include performances at Wigmore Hall, Cadogan Hall, Elgar Room in Royal Albert Hall, Leith Hill Place and the Stoller Hall at Chetham's School of Music in Manchester. The Alkyona Quartet is currently recording its first CD which will be released this year, featuring works by Janáček. Jobine regularly performs in ensembles playing baroque cello.

Jobine attended the Young Talent Class at the Royal Conservatory in The Hague from the age of 12, where she studied with Lucia Swarts and Dmitri Ferschtman. In 2013 she studied with Harro Ruijsenaars in the Gothenburg Academy of Music and Drama. She has also received lessons from Gary Hoffman, Johannes Goritzki, Frans Helmerson, Torleif Thedeen, Raphael Wallfisch and Anner Bylsma. The Amsterdam Concertgebouw invited her to take part in a masterclass with Jean-Guihen Queyras. She has also participated in the Amsterdam Cellobiennale masterclasses, Holland Music Sessions, the Kronberg Academy cello masterclasses and Ticino Musica Festival. She is sponsored by the Hendrik Muller Fonds and Prins Bernhard Cultuurfonds. Jobine plays a Lefèbvre cello from the 18th century that is generously on loan from the National Instrument Foundation. For today's performance she plays a piccolo cello made by Girolamo Amati, kindly on loan from Florian Leonhard Fine Violins.

Reza Kholosi

Reza Kholosi is studying for a masters degree at the Royal College of Music with Alison Kay. He completed his undergraduate at the Royal Conservatoire of Scotland under the tutelage of Stuart MacRae. During his time in Scotland, Reza has had a number works performed including *Fragmented Fantasia* for three Wagner tubas performed by members of Red Note ensemble, *The fall of Icarus* performed by the BBC Scottish Symphony Orchestra, and *of Time and Death* performed by members of the Red Note ensemble. Reza's works have been performed at the RCM including *Nocturnal Blossomings* for ensemble. Outside the RCM, Reza wrote a work for brass trio based on Thomas Lawrence's painting Satan summoning his legions. He has also written a march for the Band of the Grenadier Guards, which was premiered at Wellington Barracks.

Jae Hyun Lee

Born in 1990 in Seoul, Korea, Jae Hyun Lee started her piano studies in 1996. In 1997, she won first prize in the Seoul Music Competition. In 2007, she received a commission from the South Korean Won-Cheon Choral and Chamber Orchestra. In 2009, she entered the Faculty of Music in Yonsei University. The world premiere of her work *Tick Tock* for solo soprano, was performed by the Vietnames American Society for Creative Arts and Music. She has performed piano accompaniment for world class soprano Soo Yeon Kim in 2017, who is contracted with EMI. Jae Hyun also conducts the choir of God's Vision Church in London. She is currently studying at Royal College of Music for a Masters in Performance with Alison Kay. She is keen to explore 'Colours of Sound'. She works as a composer and conductor.

Darren Sng

Darren Sng is a Singaporean-born composer. He was the winner of the inaugural Singapore International Band Festival Composition Competition, Orchestra of the Music Makers Rachmaninoff Orchestrated! Competition, and the Singapore Wind Symphony Young Composers' Challenge. In 2017 he participated in the Young Composers' Academy at the Yong Siew Toh Conservatory. His compositional output includes *Baby Bird in the Forest* for wind mouthpieces, commissioned and premiered by the Philharmonic Youth Winds in 2018. His work for solo suspended cymbal with brushes, *Oil on Canvas*, received its premiere at a visual art gallery in the Royal Academy of Arts, and his *Unison for (string) Quartet* was premiered at the Schott Music Shop London in 2019. Most recently, he worked with the Nova Caeli Wind Quintet which premiered *Trill-ogy* at Croydon Minster. Some of Darren's chamber works have also been adapted for multi-disciplinary performances such as *An Oddball Fugue* for tennis racket ensemble. Darren is currently pursuing a Bachelor of Music degree at the Royal College of Music with Kenneth Hesketh.

Lara Poe

Finnish-American composer Lara Poe has collaborated with JACK quartet, Sound Icon, Semiosis Quartet and Jonathan Radford and her works have been performed in the US, Europe and Taiwan. In 2017, Poe received the BMI Student Composer Award William Schuman Prize for the most outstanding score. Poe was also a participant in the 2017 Britten-Pears Young Artist Programme, and her piece *Mirror Rim* was performed at the 2018 Aldeburgh Festival. She took part in the 2018–19 LSO Panufnik Scheme. Poe is a recent graduate of the Royal College of Music, where she received a Masters of Music with distinction. At the RCM she studied with Kenneth Hesketh and Gilbert Nouno. She received her Bachelor of Music degree from Boston University. Poe's recent projects include Sonifying Noise Pollution, a collaboration with Royal College of Art graduate Jennifer Haugan, a multimedia examination of noise pollution levels throughout the UK.

Owen Ho

Owen Ho is the first-prize winner the AESS Song Writing Competition for Composers 2019 and a winner of the Arcubus Ensemble Call for Scores 2020. Previously, he received honourable mention in the IOCSF Choral Composition Competition 2016 and was a finalist in the Hendrix College Candlelight Carol Competition 2016. Published by the Goodmusic Publishing Ltd. and listed on the CoMA Library, his music has been performed in various festivals such as MusicFest Aberystwyth 2019. Besides composing, Owen is the founding artistic director of Ensemble Matters, a group specialising in modern repertoire and beyond. Recent projects include Schoenberg's *Pierrot Lunaire* and RCM's Great Exhibitionists. He directs the Goodensemble, a cross-conservatoire orchestra. Owen is completing his Master's of Music in Composition at RCM supported by the Hong Kong Scholarship for Excellence Scheme.

Tymon Zgorzelski

Tymon Zgorzelski is an RCM Award Holder supported by the Henry Wood Accommodation Trust, currently in second year of undergraduate studies. He pursues composition with Jonathan Cole as his principal study, and piano taught by Kathron Sturrock. Music has been part of his life for a long time; however, having studied at one of the best science-oriented upper secondary schools in Poland, he was determined to study physics instead. Only three years ago it was the introduction to Émile Jaques-Dalcroze's method of creative musical teaching, Eurhythmics, that changed his plans for the future. It led into then-foreign grounds of piano improvisation and composition and also sparked his interest in pursuing music professionally at a conservatoire. While developing his way of writing, Tymon looks at simple and direct gestures, believing that honest music makes for

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Thank you for your continued support of the Royal College of Music. We hope you enjoy this evening's performance and look forward to welcoming you to another event soon



SONG PLUS: DER KRÄMERSPIEGEL

Wednesday 25 March 2020, 6pm | Recital Hall

R Strauss *Der Krämerspiegel* op 66

RCM musicians perform Strauss's cycle of 12 songs, *Der Krämerspiegel*, or 'The Shopkeeper's Mirror'.

With text by German literary critic Alfred Kerr, the cycle was created in response to the composer being ordered to produce a set of songs at his publisher's insistence. The resulting composition is a biting commentary on the people and places that Strauss hated the most.

Tickets: Free but required

Box Office 020 7591 4314 | www.rcm.ac.uk/events

Song Plus presents
Der Kramerspiegel – CHECK TITLE WITH
AUDREY

6.00pm | Wednesday 25 March 2020
Recital Hall

Singers

Michael Bell
Charlotte Bowden
Olivia Brett
Zwakele Tshabalala
Emma Roberts
Rebecca Leggett
Emily Scott

Pianists—TO CHECK

Jinhong Low
Ana Manastireanu
Marie Otaka
George Todica



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Programme details correct at time of going to print.

Song Plus: Der Kramerspiegel
6.00pm | Wednesday 25 March 2020 Recital Hall

Update rep!

OLD TEMPLATE TO USE AS REFERENCE

Brahms	Die Schwestern
Bizet	Ma vie a son secret
Rachmaninov	In the silence of the night
Mendelssohn	Die Liebende schreibt
Schumann	Wenn ich ein Vöglein wär
Hageman	Do not go, my love
Bellini	La Ricordanza
Loewe	Hinkende Jamben
Berg	Im Zimmer
Purcell	Lost is my quiet
Hahn	Néère
Tchaikovsky	At the ball
Schumann	Ich bin dein Baum
Strauss	Wir beide wollen springing
Finzi	Since we loved
Barber	Promiscuity
Messager	J'ai deux amants
Britten	Lord, I married me a wife
Rodrigo	Adela
Wolf	Ich hab in Penna

Please reserve your applause until the end of the concert.

OLD TEMPLATE TO USE AS REFERENCE

Die Schwestern - *Sisters*

Brahms (1833-97)

Text by Mörike (1804 -1875)

We sisters two, we beauties,
So similar are our faces,
Identical as two eggs,
Identical as two stars.

We sisters two, we beauties,
We have nut-brown hair,
And if you plat them together,
You can't tell them apart.

We sisters two, we beauties,
We dress the same,
Walking in the meadow,
And singing hand in hand.

We sisters two, we beauties,
We race each other at spinning,
We sit together in an alcove,
And sleep in the same bed.

Oh sisters two, you beauties,
How the leaves have turned!
You love the same sweetheart;
Now has the song come to an end!

Ma vie a son secret - *My life has its secret*

Bizet (1838-75)

Text by Arvers (1806-1850)

My life has its secret, my soul its mystery:

An eternal love in one moment conceived:
The pain has no remedy, and so I have had to silence it,
And the one who dealt me it has never known a thing about it.

Thus will I have gone by her unnoticed,
Always at her sides and always alone,
And I will have just about completed my time on the earth
Not daring to say a thing, and having received nothing.

For she, whom the heavens made sweet and tender,
She follows her path, distracted and without hearing
The whisper of love lifted with her steps.

Piously faithful to the austere duty,
She will say, reading these verses filled with her;
"Who then is this woman?" and will not understand.

OLD TEMPLATE TO USE AS REFERENCE

O, dolgo budu ja, v molchan'i nochi tajnoj – *In the silence of the night*

Rachmaninov (1873-1943)

Text by Afanas'yevich Fet (1820-1892)

Translation © Philip Ross Bullock

Oh, long will I, in the silence of the mysterious night,
Chase from my thoughts and then call up again
Your artful chatter, your smile, your casual glance,
The thick tresses of your hair, so pliant in my fingers;
Breathing fitfully, alone, unseen by anybody else,
Burning with the glow of vexation and of shame,
I shall seek out the slightest hint of mystery
In the words you uttered;
I shall whisper and improve upon the past expressions
Of things I once said to you, things full of bashfulness,
And intoxicated, against all reason,
I shall wake night's darkness with your cherished name

Die Liebende schreibt - *The lover writes*

Mendelssohn (1809-47)

Text by Goethe (1749-1832)

Translation © Richard Stokes

One glance from your eyes into mine,
One kiss from your mouth upon my mouth,
Whoever, like me, is assured of these,
Can they take pleasure in anything else?

Far from you, estranged from my family,
I let my thoughts rove constantly,
And always they fix on that hour,
That precious hour; and I begin to weep.

The tears grown dry again unseen:
He loves, yes, I think, here in this silence,
and should you not reach out into the distance?

Receive the murmurs of this loving sigh;
My sole happiness on earth is your will,
Your kind will, to me; give me a sign!

Wenn ich ein Vöglein wär - *If I were a little bird*

Schumann (1810-56)

Text Anonymous

Translation © Richard Stokes

If I were a little bird,
And had two little wings,
I'd fly to you!
But since it cannot be,
I shall stay right here.

Though I am far from you,
I'm with you as I sleep,
And I speak with you!
On awakening
I am alone.

Not an hour of night goes by
Without my heart awakening
And thinking how you
A thousand times
Have given me your heart.

Do not go, my love

Hageman (1882-1966)

Text by Tagore (1861-1941)

Do not go, my love, without asking my leave.
I have watched all night,
and now my eyes are heavy with sleep;
I fear lest I lose you when I am sleeping.
Do not go, my love, without asking my leave.
I start up and stretch my hands to touch you.
I ask myself, "Is it a dream?"
Could I but entangle your feet with my heart,
And hold them fast to my breast!
Do not go, my love, without asking my leave.

La ricordanza - The Remembrance

Bellini (1801-1835)

Text by Pepoli (1796-1881)

Translation © Antonio Giuliano

It was night, and beside Her
Who alone reached my heart and there remains alone,
With those tears that impede words
I pleaded for pity on my anguish.

When She, lowering her lovely eyes,
Said (the mere memory of it makes my head whirl):
"Place your hand on my heart, and be consoled:
You should know that I love you and you alone",

This said from love, pale and trembling,

In the sweetest of acts she leaned
Her lovely face on my left shoulder.

Even if, after this bliss, grief was far more bitter,
Even if; for me, no moment matched this,
Ah! how dear was dying in that hour!

Hinkende Jamben - *Limping lambics*

Loewe (1901-88)

Text by Rückert (1788-1866)

Translation © Richard Stokes

I had a sweetheart who squinted with one eye;
Because I found her lovely, her squint was lovely too.
Another I had who lisped when she spoke;
I took no umbrage when she lisped: Sweetheart!
Now I have one who limps with one foot;
Yes indeed, say I, she limps, but limps most gracefully.

Im Zimmer - *In the room*

Berg (1885-1935)

Text by Schlaf (1862-1941)

Translation © Richard Stokes

Autumn sunshine.
The lovely evening silently looks in
A red fire crackling in the fireplace and blazing.

Like-this! My head upon your knee,
like-this I am good.
When my eyes rest in yours,
how gently the minutes pass.

Lost is my quiet

Purcell (1659-95)

Text Anonymous

Lost if my quiet for ever,
Lost is life's happiest part;
Lost all my tender endeavours,
to touch an insensible heart.

But tho' my despair is past curing,
and much undeserved is my fate,
I'll show by a patient enduring
My love is unmov'd as her hate.

Néère - Neaera

Hahn (1874-1947)

Text by Leconte de Lisle (1818-94)

Translation © Richard Stokes

I must now return to former loves:
The immortal one, born of the Theban Virgin,
And the young Desires and their inhuman Mother
Command me to love always.

White like beautiful marble, with her pink cheeks,
I burn for Neaera and her eyes full of languor;
Venus hurries to consume my heart:
You laugh, Neaera, and play!

To satisfy the Gods and put an end to my troubles,
Pour your cups full of two year old wine;
And on the altar reddened with the pure blood of lambs,
Place incense and verbenas.

Sred shumnovo bala – Amid the din of the ball

Tchaikovsky (1840-93)

Text by Tolstoy (1828-1910)

Translation © Philip Ross Bullock

Amidst the din of the ball, by chance,
In the commotion of worldly vanity,
I glimpsed you, but mystery
Covered your features.

Only your eyes looked sad,
But the divine sound of your voice
Was like the of far-off pipes,
Or the dancing waves of the sea.

I fell for your delicate form,
And all of your pensiveness,
And your laughter, both sad and sonorous,
Still rings in my heart.

In the lonely hours of night,
I love to lie down, tired;
I see your sad eyes,
I hear your joyful words.

And wistful, so wistfully falling asleep,
I drift into mysterious dreams...
I don't know whether I love you,
But I think I probably do!

Ich bin dein Baum - *I am your tree*

Schumann (1810-56)

Text by Rückert (1788-1866)

Translation © Richard Stokes

I am your tree: O gardener, whose loyalty
Treats me affectionately and tenderly,
Come, let me with thanks shower into your lap
The ripe fruit I grew for you alone.

I am your gardener, O tree of loyalty!
I am not jealous of others' happiness:
I always find your dear branches decked anew
With fruit, where I once picked the fruit.

Wir beide wollen springen - *We both want to leap with joy*

Strauss (1864-1949)

Text by Bierbaum (1865-1910)

Translation © Richard Stokes

There went a wind throughout the land,
Pressed mouth to mouth, blew hand on hand,
And sounded like a song.

It blew both you and me together;
And now that it is calm again,
We're both about to leap with joy.

Since we loved

Finzi (1901-56)

Text by Bridges (1844-1930)

Since we loved, - (the earth that shook
As we kissed, fresh beauty took) -
Love hath been as poets paint,
Life as heaven is to a saint;

All my joys my hope excel,
All my work hath prosper'd well,
All my songs have happy been,
O my love, my life, my queen.

Promiscuity

Barber (1910-81)

Text by Jackson (1909-91)

I do not know with whom Edan will sleep,
but I do know that fair Edan will not sleep alone.

J'ai deux amants - *I have two lovers*

Messager (1853-1929) from *L'amour masqué*

Text by Guitry (1885-1957)

I have two lovers, it's much better
because I make them both believe
that the other is a serious gentlemen.

My God, men are stupid...
They give to me the same amount exactly per month
and I make them believe that the other
has given me double each time,
he has faith in me, he believes me, both of them!

I don't know what we are like (as women)
but, my God, men are stupid!
So...you think...two! (So you need two).

Just one lover is boring,
It is monotone and suspicious
So therefore having two is much better!

My God, these men are stupid,
To make them walk on their heads is easy, I believe.
If by chance he should not have
in that precise place a pair of wood antlers
which gives to them, and their forehead, a
beautiful shady forehead.

I don't know what we are like (as women)
but, my God, men are stupid!
So...you think...two! (So you need two)

Lord, I married me a wife

Britten (1913-76)

Text Traditional Folksong

Lord! I married me a wife!
She gave me trouble all my life!
Made me work in the cold rain and snow.

Adela

Rodrigo (1901-1999)

A beautiful girl
called Adela,
the loves of Juan
make her sick,
and she knew
that her friend Dolores
entertained him.

Time was passing
and poor Adela
has become whiter
and sicker
and she knew
that because of his loves
she'll die.

Ich hab' in Penna einen Liebsten wohnen - *I have a loved one in Penna*

Wolf (1860-1902)

Text by Heyse (1830-1914)

Translation © Richard Stokes

I have one lover living in Penna,
Another in the plain of Maremma,
One in the beautiful port of Ancona,
For the fourth I must go to Viterbo;
Another lives over in Casentino,
The next with me in my own town,
And I've yet another in Magione,
Four in La Fratta, ten in Castiglione.



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Song Plus Recital

Der Krämerspiegel

6.00pm | Wednesday 25 March 2020
Recital Hall

Singers

Emily Scott

Olivia Brett

Becca Leggett

Michael Bell

Zwakele Tshabalala

John Lee

Humphrey Thompson

Charlotte Bowden

Pianists

Dylan Perez

Rustam Khanmurzin



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Programme details correct at time of going to print.

Song Plus: Der Krämerspiegel

6.00pm | Sunday 25 March 2020 | Recital Hall

Strauss	Freundliche Vision
Strauss	All' mein Gedanken
Strauss	Nachtgang
Strauss	Die Georgine
Strauss	
Strauss	
Strauss	
Strauss	
Strauss	

Freundliche Vision

Richard Strauss (1864-1949)

Text by Otto Julius Birbaum (1865-1910)

Nicht im Schlafe hab ich das
geträumt,
Hell am Tage sah ich's schön vor
mir:
Eine Wiese voller Margeritten;
Tief ein weißes Haus in grünen
Büschen;
Götterbilder leuchten aus dem
Laube.
Und ich geh' mit Einer, die mich lieb
hat
Ruhigen Gemütes in die Kühle
Dieses weißen Hauses, in den
Frieden,
Der voll Schönheit wartet, daß wir
kommen.

A pleasant vision

English Translation © Richard Stokes

I did not dream it in my sleep,
In broad daylight I saw it fair before
me:
A meadow full of daisies;
A white house deep in green bush-
es;
Statues of gods gleaming from the
foliage.
And I walk with one who loves me,
My heart at peace, into the coolness
Of this white house, into the peace,
Brimming with beauty, that awaits
our coming.

All' mein Gedanken

Richard Strauss (1864-1949)

Text by Felix Dahn (1834-1912)

All' mein Gedanken, mein Herz und
mein Sinn,
Da wo die Liebste ist, wandern sie
hin.
Geh'n ihres Weges trotz Mauer und
Tor,
Da hält kein Riegel, kein Graben
nicht vor,
Gehn wie die Vögelein hoch durch
die Luft,
Brauchen kein'Brücken über Wasser
und Kluft,
Finden das Städtlein und finden das
Haus,
Finden ihr Fenster aus allen heraus,
Und klopfen und rufen: „mach' auf,
laß uns ein,
Wir kommen vom Liebsten und
grüßen Dich fein.

All my thoughts

All my thoughts

English Translation © Richard Stokes

All my thoughts, my heart and my
mind,
Wander to where my beloved is.
They go on their way despite wall
and gate,
No bolt, no ditch can stop them,
Go high in the air like little birds,
Needing no bridge over water or
chasm,
They find the town and they find the
house,
Find her window among all the oth-
ers,
And knock and call: 'Open up, let
us in,
We come from your sweetheart who
sends his love.

Nachtgang

Richard Strauss (1864-1949)

Text by Otto Julius Birbaum (1865-1910)

Wir gingen durch die stille, milde
Nacht, dein Arm
in meinem, dein Auge in meinem;
der Mond goss
silbernes Licht über dein Angesicht;
wie auf Goldgrund
ruhte dein schönes Haupt, und du
erschienst mir wie
eine Heilige: mild, mild und gross,
und seelenübereberr,
heilig und rein wie die liebe Sonne.
Und in die Augen
schwoll mir ein warmer Drang, wie
Tränenahnung.
Fester fasst' ich dich und küsste—
küsst dich ganz
leise, — meine Seele weinte.

A walk at night

English Translation © Richard Stokes

We walked through the gentle silent
night, your arm
in mine, your eyes gazing into mine;
the moon shed
silver light over your face; as though
on gold
your fair head lay, and you seemed
to me
like a saint: gentle, gentle and
great, with a brimming soul,
holy and pure like the dear sun. And
a pressing
warmth welled into my eyes, like
impending tears.
I held you closer and kissed you —
kissed you
so gently — my soul wept.

Die Georgine

Richard Strauss (1864-1949)

Text by Hermann von Gilm (1812-1864)

Warum so spät erst, Georgine?
Das Rosenmärchen ist erzählt,
Und honigsatt hat sich die Biene
Ihr Bett zum Schlummer ausgewählt.
Sind nicht zu kalt dir diese Nächte?
Wie lebst du diese Tage hin?
Wenn ich dir jetzt den Frühling
brächte,
Du feuergelbe Träumerin,
Wenn ich mit Maitau dich benetz-
te,
Begöße dich mit Junilicht,
Doch ach! dann wärest du nicht die
Letzte,
Die stolze Einzige auch nicht.
Wie, Träumerin, lock' ich verge-
bens?
So reich' mir schwesterlich die
Hand,
Ich hab' den Maitag dieses Lebens
Wie du den Frühling nicht gekannt;
Und spät wie dir, du Feuergelbe,
Stahl sich die Liebe mir ins Herz;
Ob spät, ob früh, es ist dasselb-
e Entzücken und derselbe Schmerz.

The Dahlia

English Translation © Richard Stokes

Why, dahlia, appear so late?
The roses have told their tale
And the honey-sated bee
Has chosen where to lay its head.
Are these nights not too cold for
you?
How do you survive these days?
What if I brought you springtime
now,
You fiery yellow dreamer?
What if I watered you with May
dew,
Drenched you in the light of June,
But ah! you would not be then the
last,
Nor proud to be unique.
What, O dreamer, do I tempt you in
vain?
Then give me your sisterly hand,
I've not known May-time in this life,
Just as you've not known the spring.
And as with you, fiery yellow flow-
er,
Love stole late into my heart,
Late or early, it is the same
Enchantment and the same pain

Der Krämerspiegel op 66

Richard Strauss (1864-1949)

Text by Alfred Kerr (1867 -1948)

English Translation © Richard Stokes

Es war einmal ein Bock

Es war einmal ein Bock, ein Bock,
Der fraß an einem Blumenstock, der
Bock.

Musik, du lichte Blumenzier,
Wie schmatzt der Bock voll
Schmausegier!

Er möchte gar vermessen
Die Blüten alle fressen.

Du liebe Blüte wehre dich,
Du Bock und Gierschlung, schere
dich!

Schere dich, du Bock!

There was once a goat

There was once a Goat, a Goat
That nibbled at a flowering pot
plant, a Goat.

Music, O Flower of bright beauty,
See how the Goat greedily licks his
lips!

Presumptuously he would like
To guzzle all the Flowers.

Sweet Flower, defend yourself!
Go to hell, you greedy guzzling
Goat!

Go to hell, Goat!

Einst kam der Bock als Bote

Einst kam der Bock als Bote
Zum Rosenkavalier ans Haus;
Er klopft mit seiner Pfote,
Den Eingang wehrt ein Rosenstrauss.
Der Strauss sticht seine Dornen
schnell

Dem Botenbock durch's dicke Fell.

O Bock, zieh mit gesenktem
Sterz Hinterwärts, hinterwärts!

The goat once came as messenger

The Goat once came as Messenger
To the Rosenkavalier's house;
He knocked with his hoof –
A Bouquet of roses guarded the
door.

The Bouquet swiftly stuck its thorns
Into the Goat-Messenger's thick
hide.

O Goat, back out, back out
With your tail between your legs!

Es liebte einst ein Hase

Es liebte einst ein Hase
Die salbungsvolle Phrase,
Obschon wie ist das sonderbar,
Sein Breitkopf hart und härter war.
Hu, wisst ihr, was mein Hase tut?
Oft saugt er Komponistenblut
Und platzt hernach vor Edelmut.

Drei Masken sah ich am Himmel stehn

Drei Masken sah ich am Himmel
stehn,
Wie Larven sind sie anzusehn.
O Schreck, dahinter sieht man ...
Herrn Friedmann!

Hast du ein Tongedicht vollbracht

Hast du ein Tongedicht vollbracht,
Nimm vor den Füchsen dich in Acht,
Denn solche Brüder Reinecke,
Die fressen dir das Deinige!

A hare once loved

A Hare once loved
Oleaginous waffle,
Though strangely enough
His Flat Head grew ever harder.
Ugh! You know what my Hare does?
He often sucks composers' blood,
Then bursts with magnanimity.

Three masks I saw in the sky

Three Masks I saw in the sky,
Most horrible to behold.
O horror, behind them you can see ...
The Man of Peace!

Once you have finished a tone poem

Once you have finished a tone poem,
Beware of the Foxes,
For these Reynard Brothers
Wolf what belongs to you!

○ lieber Künstler sei ermahnt

○ lieber Künstler sei ermahnt,
Und übe Vorsicht jedenfalls!
Wer in gewissen Kähnen kahnt,
Dem steigt das Wasser bis zum Hals.
Und wenn ein dunkel trübes Licht
Verdächtig aus dem Nebel lugt,
Lustwandle auf der Lienau nicht,
Weil dort der lange Robert spukt!
Dein Säckel wird erobert
Vom langen Robert!

Unser Feind ist, großer Gott

Unser Feind ist, grosser Gott,
Wie der Brite so der Schott.
Manchen hat er unentwegt
Auf das Streckbett hingelegt.
Täglich wird er kecker—
○ du Strecker!

Von Händlern wird die Kunst bedroht

Von Händlern wird die Kunst bedroht,
Da habt ihr die Bescherung:
Sie bringen der Musik den Tod,
Sich selber die Verklärung ...

○ be warned, dear artist!

○ be warned, dear artist,
Exercise caution at all costs!
He who rows in certain boats
Falls into water up to his neck.
And when dark dim light
Peeps suspiciously through the mist,
Don't stroll on Flax Island,
Where spooky lanky Robert lurks!
Lanky Robert
Will steal your purse!

Our enemy, good God

The Scot, good God, is our foe
As much as the Briton.
Many a man he's stretched on the rack,
Many a time and oft;
Each day he grows bolder—
○ you torturer!

Art is threatened by shopkeepers

Art is threatened by shopkeepers,
And there you have it:
They bring Death to music,
Transfiguration to themselves

Es war mal eine Wanze

Es war mal eine Wanze,
Die ging, die ging aufs Ganze.
Gab einen Duft, der nie verflog,
Und sog und sog.
Doch Musici, die packten sie
Und knackten sie.
Und als die Wanze starb und stank,
Ein Lobgesang zum Himmel drang.

There was once a bloodsucker

There was once a bloodsucker
That stopped, that stopped at nothing.
It stank and stank,
And sucked and sucked.
But musicians seized it
And squashed it.
And when the bloodsucker died and
stank,
A hymn of praise rose to heaven.

Die Künstler sind die Schöpfer

Die Künstler sind die Schöpfer,
Ihr Unglück sind die Schröpfer.
Wer trampelt durch den Künstlerbau
Als wie der Ochs von Lerchenau?
Wer stellt das Netz als Jäger?
Wer ist der Geldsackpfleger?
Wer ist der Zankerreger?
Und der Bazillenträger?
Der biedere, der freundliche,
Der treffliche, der edle
Verleger!

Artists are creators

Artists are creators,
Bloodsuckers are their bane.
Who tramples on a work of art
Like the Ox from Lerchenau?
Who's the hunter that spreads the net?
Who stinks of filthy lucre?
Who picks quarrels?
And who carries germs?
The upright, the friendly,
The excellent, the noble
Publisher!

Die Händler und die Macher

Die Händler und die Macher
Sind mit Profit und Schacher
Des „HELDEN“ Widersacher.
Der lässt ein Wort erklingen
Wie Götz von Berlichingen.

○ Schröpferschwarm, o Händlerkreis

○ Schröpferschwarm, o Händlerkreis,
Wer schiebt dir einen Riegel?
Das tat mit neuer Schelmenweis'
Till Eulenspiegel.

The shopkeepers and the bosses

The shopkeepers and the bosses
With their profits and their haggling
Are the "HERO"'s adversary.
He utters a coarse oath
Like Götz von Berlichingen.

○ swarm of bloodsuckers, ○ band of shopkeepers

○ swarm of bloodsuckers, ○ band of shopkeepers,
Who will put an end to you?
Till Howleglass once did that
With a new and roguish tune.



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ARINA LAZGIIAN IN RECITAL HALL

Wednesday 8 April, 1pm

Wigmore Hall

Wigmore Hall, 36 Wigmore Street, London, W1U 2BP

Director: John Gilhooly, The Wigmore Hall Trust

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WIGMORE HALL

ARINA LAZGIIAN IN RECITAL HALL

Wednesday 8 April, 1pm

Wigmore Hall

JS Bach (1685–1750)	Chaconne in D minor <i>arr Busoni</i>	15'
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* * *

Rachmaninov (1873–1943)	Preludes	
	<i>Prelude no 23 in G sharp minor op 32</i>	3'
	<i>Prelude for piano no 21 in B minor op 32</i>	5'

* * *

Mussorgsky (1839–1881)	Pictures at an Exhibition	32'
	<i>i Promenade</i>	
	<i>ii Gnomus</i>	
	<i>iii Promenade</i>	
	<i>iv Il vecchi castello</i>	
	<i>v Promenade</i>	
	<i>vi Tuileries</i>	
	<i>vii Bydlo</i>	
	<i>viii Promenade</i>	
	<i>ix Ballet de poussins dans leurs coques</i>	
	<i>x Samuel Goldenberg and Shmelye</i>	
	<i>xi Promenade</i>	
	<i>xii Limoes, le marché</i>	
	<i>xiii Sepulchrum Romanum</i>	
	<i>xiv Cum mortuis in lingua mortua</i>	
	<i>xv La cabane sur des pattes de poules</i>	
	<i>xvi The Great Gate of Kiev</i>	

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Arina Lazgiian

Arina Lazgiian, the young Russian piano virtuoso awarded the Benjamin Britten Piano Fellowship and the Artist Performer's Diploma at the Royal College of Music in 2019, continues to be supported in the present season by the Philip Loubser Foundation. Arina Lazgiian has played recitals in Moscow, London and Paris, including a broadcast on Radio France-Musiques, at Orléans and in various Italian locations, as well as in Majorca. She also gave a much-appreciated performance on 11 May 2019 of works by Chopin and Dvořák, with St George's Chamber Orchestra Quartet before a capacity audience at St George's Church in Beckenham. She has recently recorded Liszt's *Dante Sonata* which will be the musical basis of a newly-choreographed ballet film, with dancers directed by Margaret Williams.

Benjamin Britten Piano Fellowship

Awarded by the Philip Loubser Foundation, the Benjamin Britten Piano Fellowship supports an exceptional pianist who has been accepted on to the Artist Diploma course at the Royal College of Music. Benjamin Britten's piano compositions form a small part of his astonishing output. Nevertheless, his natural pianistic talents were in no doubt and are well documented. From 1930 to 1933 he studied piano at the RCM under Arthur Benjamin. This Fellowship commemorates his years as a student of the College, and one of its most famous alumni.

Philip Loubser Foundation

The Philip Loubser Foundation works in partnership with major Arts institutions to nurture and develop the best young worldwide talent. Each project carries the name and commemorates the achievement of a great artist associated with the Institution. The PLF Fellowship meets yearly for discussion of ideas on themes around creative processes, workshops with mentors and exchange of ideas around projects including potential collaborations. Recipients have come from India, China, Mexico, Hungary, Ukraine, Russia, South Korea, Norway, Italy, USA and UK.



PHILIP LOUBSER
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